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Special Report: The Future of Film

Practically since the birth of commercial television in the late 1940s, people have been predicting the death of motion picture film. In the 1950s the threat of competition from broadcast TV led filmmakers to develop Cinerama, Todd-AO, VistaVision and a plethora of other widescreen formats, as well as the first 3D cinema systems, to fight off competition from the tube. In the 1960s, the spread of cable TV systems that offered recently released movies uncut and without commercial interruption led theater operators to post "Ban Pay TV" on their marquees and distribute anti-cable petitions to their customers.

But motion picture film proved remarkably durable, and maintained its visual superiority over all challengers. For decades now, people have been claiming that some electronic system or other would be better than film "in about five years."

In the late 1990s, several proprietary digital cinema systems were introduced: **LucasFilm**'s *Star Wars: Episode I: The Phantom Menace* (also one of the first features shot with digital cameras) was screened digitally in four theaters in North America in 1999.

In 2004, to head off a potential battle between multiple incompatible and proprietary digital cinema systems, seven major Hollywood studios launched the **Digital Cinema Initiatives**. Its mandate was to create an open, non-proprietary standard to ensure that digital cinema projection systems would match or exceed the image quality of 35mm film and would prevent unauthorized copying through encryption technology.

When the first DCI-compliant projectors were introduced a few years later, studios and exhibitors began to reap the financial and practical benefits of replacing expensive, bulky, and easily damaged film prints with cheap, compact, and durable hard disk drives. With the help of virtual print fees, whereby the studios subsidized the purchase of new projectors while exhibitors retained control over their bookings and schedules, the digital conversion proceeded with remarkable speed. In 2005 there were fewer than 1,000 digital projectors worldwide; by 2011 more than half the world's screens — over 64,000 — had switched to digital. Today, about 120,000 screens — 85% of the world's inventory — are digital, and most of the remaining 20,000 or so are set to be converted in the next two years.

The giant-screen world

When it was introduced in 1970, and for decades afterward, the IMAX 15/70 film projector was state-of-the-art technology. IMAX and other giant-screen theaters were in the vanguard of innovations later

*(see **FILM** on page 6)*

Paul Fraser's take

LF Examiner sent 75 industry experts the list of questions that form the basis for the Future of Film article that starts on page 1. Although most replies were well-reasoned and insightful, consultant Paul Fraser's response was particularly thoughtful and complete, thanks to his long experience in all aspects of the giant-screen world. With his permission, we have edited it into a separate article.

It seems obvious to me that the transition to digital for the GS industry is inevitable. It's not '*if*,' it's '*when*.' Compared to the commercial exhibition business, GS theaters in museums and standalone commercial venues have been relatively slow to transition to digital. Almost 85% of commercial screens worldwide are now digital, whereas only about 30% of non-multiplex GS theaters are. There are good reasons that the GS industry was able to progress at its own pace. But I think market forces will soon accelerate the GS theater conversion to digital. I would be surprised if, by the end of 2017, more than 5% of the current installed base of 15/70 theaters have not transitioned to digital.

Film-based theaters will be viable as long as 15/70 film prints are affordable. It's hard to predict how much longer this will be, but if I were a theater operator I wouldn't bet on longer than two to three

*(see **FRASER** on page 2)*

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Paul Fraser on the Future of Film

*(from **FRASER** on page 1)*

years from now. Along the way to the phasing out of 15/70 film entirely will be the first shock: reductions in the supply of film stock may cause the cost of release prints to spike, to the point where, although still physically available, they won't be affordable to most theaters.

I think we should preserve giant-screen projection, but I wouldn't advocate a special industry-wide effort to preserve film just for the sake of it. Projection technology is changing. People will have to accept that film will end as a distribution release medium. Personally, I'd like to see a few 15/70 film projectors survive and be maintained, along with some 15/70 prints. I suggest this for "industry memory" and learning value, and for informing future tests and setting standards for digital technologies. I also think we live in an age when niche markets can survive for once dominant forms of a product. Think about vinyl records, for instance. They're no longer a mainstream release or storage medium for recorded music, but the subsequent digital media didn't kill vinyl completely. There's still a small market for it, and it will probably continue as a niche.

Digital projection is not yet as good as 15/70 film, but for flat screens, 4K is close enough, especially as far as resolution is concerned. And that's just spatial resolution. Digital offers an economic way to offer high frame rate (HFR) projection, which increases temporal resolution. The implementation of HFR had too many economic and practical hurdles for GS film. But one can imagine the application of HFR helping digital media eventually exceed the presentation quality of film.

As for dome screens, I believe "true 8K fulldome" can deliver an experience that will be as good as film. However cost issues will have to be addressed to make this viable, as will questions such as multi-projector complexity, lack of interoperability between competing hardware providers, lack of an open platform and distribution format standards, and so on.

When 8K digital systems are available, I think we'll have achieved rough parity between film and digital, in terms of the marginal improvements of digital being noticeable by the viewer. I believe that 8K will be more important for dome screens than for their flat-screen counterparts. (And it's not just 8K x 4K — the flat screen progression from the current 4K x 2K digital frame; for domes, I think we'll need 8K x 6K). Dome theaters badly need a viable, economic, digital 4:3 frame (or the partially-filled, 1:1 fulldome frame) for digital to be a real solution for them. The 4:3 frame is of course not a DCI-compliant aspect ratio, and there isn't an industry-wide consensus on how to achieve 4:3 (although Imax is promising this with its next-gen systems), so it remains to be seen how digital for domes will progress quickly enough to avoid a potential collapse of the dome market.

Laser systems

I expect the deployment of laser-illuminated digital projectors to accelerate the transition of GS theaters to digital. It was 3D that drove the conversion of 35mm screens; I think it will be laser that drives GS theater conversions. Laser will solve the digital xenon system problem of not enough light for giant screens — and for 3D in particular — and it should also lower operating costs. This is the just the sort of positive, disruptive technical advance the GS theaters could use at this point in our history. Because GS theaters will be among the early adopters, laser technology will enable promoting their superiority in image brightness, color, and contrast. The projector manufacturers need the GS theaters to be among those to deploy first, so they will be focusing much of their attention on GS theater buyers over the next year or two.

Film on the production side

Since 15/70 is still a superior capture medium overall, I think it is important for producers to continue shooting film whenever digital cameras aren't up to the task, and to the extent budgets allow the relatively high cost of 15/70. Unfortunately, it's hard to say how long this will be practical. It will depend on what happens to the cost of 15/70 film stock, on the limited availability of 15/70 cameras, and the willingness of their manufacturers to continue to support their rentals.

However, I think that the industry should work to preserve film, since, as a capture medium, 15/70 will likely remain noticeably superior to digital cameras for a while. And it will be useful for setting future standards for digital cameras. Today's digital cameras do not exceed film in terms of resolution, but they offer benefits that 15/70 film cameras can't – among them, the ability to get certain shots that are not be physically possible with a 15/70 camera, or to greatly increase the number of set-ups per day of shooting. And digital post-processing tools can often help compensate for the resolution shortfall.

Establishing the 15/70 film frame as a standard

*(see **FRASER** on page 14)*

Taking Museums from Nice to Necessary

by Jackie Mollet

The OMNIMAX theater — why do we need it?

Across the country, cultural institutions with large-format theaters struggle with this question. It is an expensive and risky operation. Many wonder if we should focus our attention elsewhere or get rid of the theater entirely.

On Friday, June 6, an event took place that completely answered this question for me. The **Saint Louis Science Center**'s OMNIMAX theater organized a Remembrance Day in honor of the 70th anniversary of D-Day.

We started with a small plan to honor WWII veterans (any we could hope to find) with a "thank you" before that day's screenings of **3D Entertainment**'s ***D-Day: Normandy 1944***. With the help of several organizations and word of mouth, the event grew into a day we will never forget. Twenty-five World War II Veterans and their families and friends joined us. Many tears were shed as we witnessed special moments over and over again.

- Two veterans, **Robert Bareford** and **Howard Pruett**, who were both deployed on the same beach at 6:30 a.m. on June 6, 1944, met for the first time in front of the theater.
- A group of active military personnel came to take part in the celebration and agreed to escort the WWII veterans to their seats.

Five veterans, **John Grillo**, Robert Bareford, **Gene Goodrick**, **Clarence Goldsmith**, and **Charlie Ryan**, agreed to share their personal stories of the war with us. (Watch the video of their stories at www.tinyurl.com/SLSCvets.)

We shared their stories with a noticeably moved audience of more than 300 people. One veteran came to watch his video on the big screen the week before, but did not stay to watch the film. He wanted to watch the film together with the other vets.

Boy Scout Troops 353 and 984 served as our color guard. As the boys carried their flags past a group of Battle of the Bulge veterans into the theater to practice, the veterans called themselves to attention, stood up, and saluted as the flags passed in front of them.

Some of the 25 WWII vets who visited the St. Louis Science Center on the 70th anniversary of D-Day.

All visitors entering the Science Center were greeted by 100 eight-foot American flags lining the driveway to the parking lot, courtesy of Rick Randall and the Greater St. Louis Honor Flight, an organization whose primary mission is to transport WWII vets to Washington, DC, to visit the National World War II Memorial.

The Mid-American Chapter of the Military Vehicle Preservation Association brought jeeps and other WWII vehicles to line the entrance to the Science Center.

In addition, these organizations helped us reach out to veterans and were on hand to engage our visitors:

- Missouri Gateway Chapter, 101st Airborne Division
- Missouri Gateway Chapter, Veterans of the Battle of the Bulge
- Missouri Veterans History Project
- The Mission Continues
- U.S. 2nd Ranger Infantry Battalion of St. Louis, Inc.

Many visitors came to Science Center on June 6 to say "thank you" to all who served. Toward the end of the afternoon, as I was standing by Sgt. **Eugene Ganz** from the Battle of Bulge group, a group of boys, probably eight to ten years old, were listening to the sergeant talk about how he received his Purple Heart. One asked, "So did you get shot?" and he said, "Yes." He showed them the scars on his hands and pointed to his arm and leg where he got hit. The boy's eyes got really big. I could tell he was really thinking about this, and then he stuck out his hand to shake Sgt. Ganz's and said, "Thank you for your service." This was one of the many highlights of my day.

One of our goals at the Science Center is to be a convener for the community, to be a place where the people come together to learn and share and interact. Those of us who work in cultural institutions often hear that we should consider how to take our institutions from being nice to being necessary. I would say on this day and on many days, our OMNIMAX theater is necessary.

Jackie Mollet is senior director of the theater, exhibitions, and visitor services at the Saint Louis Science Center in Missouri.

St. Louis Science Center

Imax, MLB plan 2016 roadshow

Imax Corporation has announced a deal with **Major League Baseball** and the **National Baseball Hall of Fame** to produce a film that will be shown in mobile IMAX theaters in cities with Major League teams, starting in 2016. According to a press release, the untitled film will highlight "the past, present, and future of baseball" and "feature never-before-seen new content as well as historical footage." The theater will be part of a roadshow tour that will include "one-of-a-kind historical artifacts from the vast collections of the museum…curated and exhibited in unprecedented ways. The latest technologies will…provide an engaging experience and…'bring the game to life.'"

Although Imax did not respond to *LF Examiner's* questions about the tour, the mobile theater recalls a project the company announced but apparently abandoned several years ago. In March 2010, Imax CEO **Richard Gelfond** announced that the company was developing an inflatable portable theater that could be set up in one day and show films to audiences of up to 450 using an IMAX digital projection system. He predicted the temporary theaters would be used for film premieres or other special events, or in remote areas like rural China, starting in the fall of 2010. (*See The Biz, Summer 2010.*)

In April 2011 Gelfond said that following a winter during which the prototype set up near Toronto had been subjected to wind, hail, and snow, design changes might be needed that would delay the rollout by a year or more. The project was never officially mentioned again. It is not clear whether the baseball roadshow theater will use this type of structure or something else.

Two IMAXes in Spain close

The IMAX theaters in Madrid and Barcelona, Spain, are expected to close this month, after 18 and 19 years of operation, respectively. The English language Web site of the Spanish newspaper *El Pais* reported that **IMAX Madrid** and **IMAX Port Vell** had never turned a profit, and quoted **Juan José Castelló**, CEO of **Teatromax**, which owns the theaters, as saying, "We have held on against all odds until now, but we just can't keep hoping things will improve."

Teatromax is reportedly €5.5 million (US$7.1 million) in debt, and attendance in Madrid has dropped from a peak of one million per year to just 130,000 last year. Of that number, Castelló said, "85% of our audience was made up of schoolchildren who were watching animal and science documentaries, and thus paying less."

As this issue went to press in early September, the Madrid theater listed no screenings after Sept. 6, and Barcelona had none after Sept. 17. Neither was shown on the official theater locator at imax.com.

Barcelona's IMAX Port Vell was the site of the **Giant Screen Theater Association**'s annual conference in September 1996. The Barcelona and Madrid theaters, both equipped with 15/70 GT 3D projectors, were two of only four IMAX theaters in the world that can convert from flat-screen to dome projection. (The remaining two are at the **Canadian Museum of History** in Quebec and the **Science Museum of Minnesota** in St. Paul.)

The external appearance of the IMAX Madrid theater reflects the fact that it can convert from dome to flat-screen presentations..

The closures leave Spain with only three IMAX theaters: two digital screens in multiplexes operated by the **Cinesa** chain, and the picturesque **L'Hemisferic**, a 15/70 IMAX Dome at the **City of Arts and Sciences** in Valencia. The first IMAX theater in the country was an IMAX Dome built for the 1992 Expo in Seville. It operated until 2000. Spain's **Yelmo** chain were early

Photo by Stromare, licensed under CC BY 2.0.

adopters of the IMAX MPX 15/70 projector and operated three starting in 2004, but dropped them a few years later without converting to IMAX digital.

Birmingham, UK, to reprogram

In January 2015, the **Giant Screen Cinema** at **Millennium Point** in Birmingham, UK, will stop showing Hollywood films, after years of operating at a loss. In a statement, CEO **Philip Singleton** cited competition from multiplexes and said that "Declining audiences and increasing costs now means that as a charity, Millennium Point Trust can no longer operate a full time commercial cinema and it is now time to look to the future."

Starting in February, the 365-seat theater will focus on screening GS documentaries for school groups, hosting conferences and events, and other "alternative uses for the auditorium and event space."

The theater opened in 2001 as an IMAX GT 3D theater, in conjunction with the Millennium Point complex, which included ThinkTank, a science center. Under an outside management company, the theater lost £600,000 (US$966,000) in 2003, leading Millennium Point to close it for four months in early 2004 and reopen it with in-house managers. However, between then and 2011, it only turned a profit in one year, 2009, thanks to **James Cameron**'s ***Avatar***.

In 2011, the theater removed its IMAX 15/70 projector and replaced it with a **Barco** 4K digital system. (*See The Biz, September 2011.*)

MODS adding IMAX digital

The **Museum of Discovery and Science** in Ft. Lauderdale, FL, is in the process of adding IMAX digital projection to its 22-year-old IMAX 3D theater. The theater closed in mid-August for a full renovation that includes a new screen, luxury seats, a new sound system, as well as the dual-projector digital system. According to a local press report, the total cost of the project is about $2 million. The 262-seat theater has a 60x80-foot (18x24-meter) screen, and is set to reopen on Oct. 13.

Austin switching to IMAX digital

The **Bullock Texas State History Museum** in Austin, TX, has signed an agreement to replace its 13-year-old IMAX GT 3D 15/70 film projector with the current IMAX digital system some time in early 2015. Theater director **John Lewis** tells *LFX,* "We don't have any immediate plans to convert to a laser projection system. We'll monitor the technology as it progresses and consider an upgrade when the time is right."

The 389-seat theater has hosted several meetings of the giant-screen industry, most recently the **Giant Screen Cinema Association**'s Film Expo this past March.

Laser Light Engines folds

Laser Light Engines has ceased operations, laid off staff, and is currently "focused on licensing its significant IP assets," according to a terse statement on its Web site.

Founded in 2008, the New Hampshire-based company designed and manufactured laser for applications such as digital cinema projectors, and has been an early partner with **Imax Corporation** in Imax's push to develop a laser-illuminated system. Imax invested in LLE in the summer of 2010 (*see The Biz, Summer 2010*), but also later acquired laser projector patents from **Eastman Kodak** (*see The Biz, October 2011*) and partnered with **Barco** to design the next-gen, laser-powered IMAX projection system, making LLE's contribution to that system unclear.

LLE president **John O'Hara** appears to be the sole remaining employee, and is the contact for licensing the company's intellectual property.

AMC's 11-screen IMAX deal

Imax Corporation has announced an agreement with **AMC Entertainment** to expand their existing joint-venture deal by 11 IMAX screens in the U.S., including in Chicago, New York, Newark, and Phoenix, starting in 2015. The leases will have a 13-year term from the date of installation. The deal adds six new locations and confirms five previously conditional sites, and will bring AMC's IMAX total to 159 screens, strengthening its position as the largest IMAX exhibitor in North America. (The second-largest is **Regal Entertainment Group**, with 81 screens.)

Cinepolis' first IMAXes in U.S.

Mexican theater chain **Cinépolis**, the fourth-largest exhibitor in the world, has signed a deal with **Imax Corporation** to install three IMAX theaters in the U.S., the first in Kissimee, FL, the others in locations to be announced. The deal will bring the chain's total of IMAX screens to 25 in eight countries. Cinépolis currently has over 3,400 screens in eleven countries, including five theaters with about 30 screens in the U.S.

Obamas at Kass/Wagner wedding

On Saturday, Aug. 30, President **Barack Obama** and **Michelle Obama** attended the wedding of their personal chef, **Sam Kass**, and cable news commentator **Alexandra Wagner** in Pocantico Hills, NY. Also in attendance was the groom's proud mother, **Valentine Kass**, program director at the **National Science Foundation**'s Division of Research on Learning in Formal and Informal Settings, and a veteran of the giant-screen industry.

Sam Kass has been the Obamas' personal chef since they lived in Chicago, and since going to the White House with the family in 2009 he has served as a senior nutrition policy advisor and as executive director of the first lady's anti-childhood obesity program. He is one of the Obamas' longest serving aides.

Wagner hosts *Now With Alex Wagner* on the MSNBC cable news channel.

Val Kass tells *LFX* that it was a "beautiful and joyous wedding. The love was palpable!" No photos had been released as this issue went to press.

The Future of Film

*(from **FILM** on page 1)*

adopted by multiplexes: stadium seating and multi-channel sound were universal in GS theaters long before they were common in conventional theaters. Similarly, 3D was available in GS theaters starting in 1986, 20 years before it would be rediscovered by Hollywood.

But by the time digital cinema was making its debut in the early 21st century, audiences no longer perceived IMAX theaters and 15/70 film as high tech. Despite pleas from its museum customers, **Imax Corporation** declined to use the D-word to brand the dual-2K system it launched in 2008. CEO **Richard Gelfond** claimed that to do so would make IMAX film theaters look like second-class citizens in the eyes of a public that saw "digital" as synonymous with "new" and "better."

But it was clear that, in terms of resolution, contrast, and color, 2K projection was not an acceptable substitute for 15/70 film on true giant screens. **David Keighley**, Imax's chief quality officer, famously said at conferences that the resolution of the 15/70 film frame was equivalent to a 15K (or greater) digital image. Before 4K systems became widely available in 2011, most observers in the GS world doubted that 4K would be adequate to replace 15/70 film. At the **Digital Immersive Screen Colloquium for Unified Standards and Specifications** (DISCUSS) held by the **White Oak Institute** in the summer of 2010, the consensus of more than 20 GS experts was that 6K would probably be the minimum acceptable digital replacement for 15/70, and that 8K might be needed for domes and larger flat screens.

But in late 2010, **Moody Gardens**, in Galveston, TX, installed one of the first 4K systems in its IMAX 3D theater, and in January 2011 invited the GS world to witness a side-by-side comparison of 15/70 and 4K. To the surprise of many in the business, most attendees found the 4K image to be virtually as good as, if not better than, the film image. This began the GS world's transition to digital.

The Zion Canyon Giant Screen Theatre in Springdale, UT, converted to digital in 2008.

The digital GS era

The first giant-screen theater to install a modern digital cinema system was the **Zion Canyon Giant Screen Theater** in Springdale, UT, which replaced a **Cinema Development Company** 15/70 projector with a Christie dual-2K system in 2008. Two years later, the **Virginia Air and Space Center** in Hampton, VA, became the first institutional theater to install a first-generation IMAX digital system. Since then, some 74 non-multiplex GS theaters have gone digital, including a number of dome theaters that replaced 8/70 or 10/70 film with a digital fulldome system. One-third of the 75 are IMAX screens. Today, about 30% of institutional GS theaters have digital projection, including a handful that have both film and digital projection.

The **MG3D Theater** at Moody Gardens will be the first GS theater in the world to get a laser-illuminated projection system when **D3D Cinema** installs a dual-4K **Christie** six-primary system with **Dolby** 3D glasses and a **RealD** Precision White screen (*see The Biz, May-June 2014*). The theater plans to host a demo event for the industry in early 2015.

A number of factors have kept non-multiplex GS theaters from going digital as quickly as their commercial counterparts. Institutional theaters usually can't raise money or take out loans to purchase hardware as easily as for-profit businesses; IMAX-branded theaters have typically committed to 10- or 20-year leases that would be costly to break for a non-IMAX system; no DCI-compatible system is available for the largest dome theaters (about half of all institutional GS screens are domes); many theaters are waiting to see Imax's next-gen, laser-based system, due out late next year, before making a decision.

So ironically, while GS theaters were the early adopters of many new technologies in years past, they are now among the

last holdouts in relinquishing film for digital.

Making and processing film

As we reported in the Summer issue, a number of leading Hollywood filmmakers, including **Christopher Nolan**, **Quentin Tarantino**, **Judd Apatow**, and **J.J. Abrams**, have persuaded several studios to make a deal with **Eastman Kodak** that guarantees they will purchase enough film stock to keep the manufacturing lines operating. Kodak is currently the only manufacturer of motion picture film in the world. A Kodak spokesperson tells *LFX* that because those deals are "still being finalized, we don't have any further detail to share with you" about the extent they cover 65mm and 70mm stock as well as 35mm. However, Nolan's and Tarantino's passion for 70mm (*see the item on Tarantino in Shorts on page 24*) could give the GS industry reason to hope.

As film manufacturing has shrunk, so has film processing. As we reported previously (*see Shorts, January 2014*), **Technicolor** closed its only 65/70mm processing lab, located in Glendale, CA, last December, leaving Burbank's **FotoKem Industries** as the only processor of 65mm and 70mm film in North America. In Europe, France's **Arane Gulliver** offers 65mm and 70mm services.

FotoKem's **Andrew Oran** provided this statement about his company's commitment to film:

"FotoKem remains committed to helping giant-screen and immersive media filmmakers to plan, process, and finish their films, no matter how they're shot or projected. We invested heavily in our giant-screen infrastructure over a decade ago when we added 65mm lab, video, and digital services, and our commitment to this sector of the filmmaking world has only expanded over the years. We continue to process 65mm negative and 70mm print film on a daily basis, and hope to do so for many years to come!"

The industry's view

We sent e-mails to 72 leaders in the GS community, asking a series of questions about how they see the future of film for both exhibition and image capture. (*See the box* ***below*** *for the list of questions.*) Twenty-four replied, the majority of whom work in theaters. Eight people from the production/distribution side of the industry, and two from other areas of the business, answered.

The MG3D Theater at Moody Gardens in Galveston, TX, will be the first GS theater with laser projection .

(Please note that this is not a scientific survey. The initial list of contacts was not selected randomly, and those who replied were self-selected. This is a compilation of opinions from generally knowledgeable people in our business, not a representative sample.)

Not surprisingly, on most points, most people were generally in agreement. There is a general consensus that giant-screen theaters will follow the multiplex world and convert almost entirely to digital in less than five years, but some are less happy about it than others. **Paul Wild**, of Canada's **IMAX Victoria** in Canada's **Royal BC Museum**, says, "In my humble

(see ***FILM*** *on page 8)*

The Questions We Asked

1. The conventional cinema industry has almost completely converted to digital exhibition, and there seems to be little future for film projection in multiplexes. Do you feel the same is true of the giant-screen industry? How much longer do you think 70mm film projectors will be viable in giant-screen theaters?
2. Do you think an effort should be made to preserve giant-screen film projection? Do you think digital projection is as good as giant-screen film now? If not, when do you think it will be?
3. What effect do you think laser-illuminated digital projectors will have on the giant-screen industry?
4. On the production side, do you think that shooting on 70mm film is important for films that are made for giant-screen theaters? How much longer do you think film will be viable for capturing images for giant-screen films?
5. Do you think an effort should be made to preserve giant-screen film capture? Do you think digital cameras are as good as giant-screen film now? If not, when do you think they will be?
6. What other thoughts do you have about the legacy and future of film in the giant-screen world?

IMAX projectors have used 70mm film since 1970.

Imax Corporation

*(from **FILM** on page 7)*

exhibitor opinion, regrettably, film will simply disappear or become a specialty item as the ever-increasing tide of motion pictures using digital technology will simply drown out the use of film, even though film's image quality remains high when used and processed by the right hands."

Most people recognize the financial realities that are driving the conversion. **Daniel Ferguson**, director of ***Jerusalem***, says, "It's hard to justify the difference between a 3D print at around $30,000 and a [hard disk drive] at $150. Even if we agree film is better, is it really 200 times better? Multiply that by several new films a year and the case for film becomes harder and harder for exhibitors to make. Giant domes are in some ways the ones keeping 70mm alive. They tend to be the ones most vocal about image quality."

Mark Bretherton, CEO of **IMAX Theatre Darling Harbour** in Sydney, Australia, says that at his for-profit facility, "the single screen of a giant-screen theater has to earn the revenue to pay *all* the rent, *all* the payroll, etc. It is a tough business model and continually pushing up ticket prices is not the solution. So, from a purely economic perspective, anything that pushes down costs is to be welcomed, and digital can clearly do this."

Several respondents pointed out that museums that show Hollywood films have been under more pressure to switch to digital, since fewer and fewer DMR titles are being printed to 15/70. **Joe Deamicis**, of the **California Science Center** in Los Angeles, says, "Institutional theaters that screen commercial product are highly motivated to make that conversion now if they want to have access to Hollywood product," but he adds that those who don't will "have the 'luxury' of seeing how the new technology plays out from a cost and quality standpoint. For the most part, new documentary films being produced are still available on film, so fear of not having access to new product, at least at this stage, is not factoring into our thinking. We recognize that at some point, as more institutional theaters go digital, film distributors will no longer provide product on film."

The manager of an IMAX Dome theater who asked not to be named worries, "We have a sourcing problem in the giant-screen film exhibition side. There is only one source for [projector] parts and service: Imax. There is only one source for film: Kodak. Theaters will have no choice but to convert or close at some point. Domes would gain greatly by eliminating the [doghouse], which obstructs views and eats up the best seats, so a new digital system might also result in a renovation that would permanently remove the option of playing both digital and film."

Ron Bartsch, projection manager at **The Henry Ford** in Dearborn, MI, was one of the few who weren't convinced that digital will take over so quickly. Although he agrees there's little future for film in multiplexes, "I don't feel the same is true of the giant-screen industry, because there are so many niche theaters showing niche films. If we were to go to the [GSCA] conference in September and see that all the documentary films were only going to be available digitally, I would answer differently. Some are. But **Greg MacGillivray**'s ***Humpback Whales***, and ***Panama Canal 3D***, and ***In Saturn's Rings*** will all be available in 15/70. The question is, how many theaters will take prints? It's a supply and demand situation."

Rodney Daniels, of the **Entergy IMAX Theatre** in New Orleans, sees the flip side of that equation: "The pace of digital-only distribution for giant-screen movie producers may be dictated by the pace of giant-screen theaters' conversions to the format."

While recognizing that the end of GS film projection is approaching, virtually everyone agreed that it should be preserved in some fashion, if possible. **Richard Morrison**, of Australia's **IMAX Melbourne Museum**, says, "I'd love to find a cost-effective way to keep our 15/70 system in the booth when laser rolls in, just to run the odd special 15/70 title during 'film festival' type screenings. One day everyone will want their 15/70 systems back just as a point of difference."

Deamicis agrees: "We haven't explored the complexities of having a rail system to show both film and digital but it is something we will take a look at. Having access to older films in the library is something we need to consider, since we will bring back old titles from time to time to match up with traveling exhibits."

Kim Cavendish from Ft. Lauderdale,

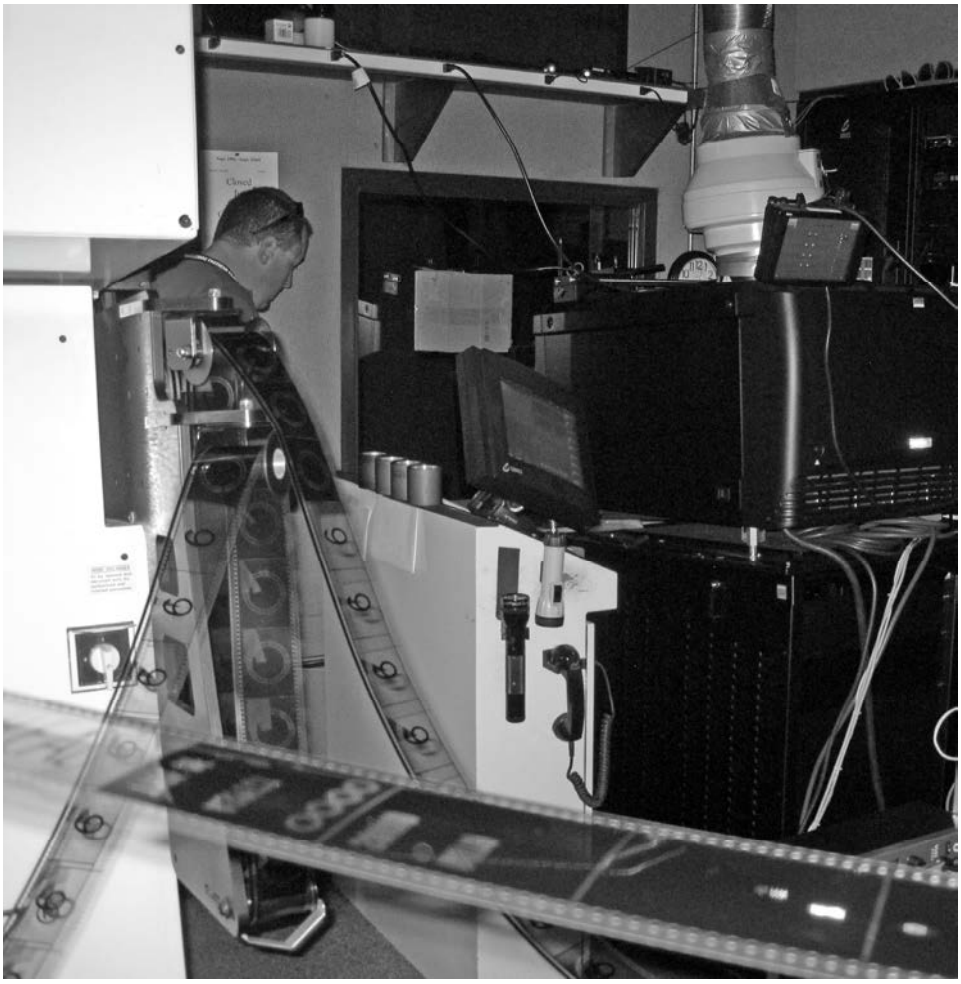
FL's **Museum of Discovery and Science** sees a bigger picture, and its challenges. "It would be a service to the art of filmmaking if Imax or a state-funded or foundation-funded theater(s) could be maintained to project 70mm on a giant screen, so that the hundreds of giant-screen films, many of which will never be digitized, could continue to be seen as they were intended to be seen. But as a practical matter, this is not going to happen in any theater that has to serve as a profit center for a museum; I don't see a business model working."

Berend Reijnhoudt, director of **Omniversum**, a standalone commercial IMAX Dome in the Netherlands, says, "I think GS film projection should end up in a museum, like Cinerama, with screenings for aficionados. At this moment I have not really seen anything as good as film."

Mark Katz, president of distribution at **National Geographic Studios**, agrees that film projection should be preserved, "but only for historic purposes. I believe digital projection is the future and ultimately will mean better, more efficient business for exhibitors, distributors, and producers. No need to try and keep film *en masse* simply for nostalgic reasons."

Val Kass of the **National Science Foundation** recalls, "About 25 years ago I visited the **Museum for the Moving Image** in New York. I remember being impressed with the displays of historic equipment and thinking 'some day the IMAX cameras and projectors will be here, too!' Of course I had no idea at that time what would replace the state-of-the-art 15/70 film."

Answers to the question of whether today's digital projection is as good as film were split. **Giant Screen Films' Don Kempf** thinks "4K digital projection is already superior to film projection. This was made clear back a few years ago at our Galveston event, where we projected digital 4K and 15/70mm side by side and about 98% of the people in the audience — the vast majority large-format veterans — voted in favor of digital. Essentially, the digital systems eliminate the mechanical factor — the slight vibrations a film print makes as it moves through the projector. The digital image is much steadier, and appears much sharper on the giant screen as a result."



A 4K projector shared the booth with the IMAX film projector at the 2011 GSCA conference in Austin, TX.

But **Diane Carlson**, of the **Pacific Science Center** in Seattle, WA, disagrees: "For me, digitally projected images from the systems currently available projected on true giant screens are not as bright, the resolution is not as good, and the color saturation is weak — the images just lack the crystal clear pop of the best 15/70 capture and 15/70 presentation."

Some were more pragmatic. Melbourne's Morrison says that 4K digital is "good enough for 99% of the people watching it, which includes myself. Very rarely do I have a negative comment regarding the on-screen image quality of the IMAX digital system."

Lasers

But Morrison is bullish about the prospect of laser-illuminated projection, saying it is "the most significant effect since the industry began. If laser is all it's cracked up to be, then it will be the savior of the GS industry. Without it there is no GS future." Bretherton, his countryman in Sydney, who owns the largest cinema screen in the world, agrees. "I eagerly await its arrival and can't wait to get back to filling our screen with a bright, high-resolution image for every single film we release. The industry will once again be able to play to its greatest strength: size of image. Despite all the changes in technology and delivery, there is no substitute for a giant screen."

Bob Goodrich, president of **Goodrich Quality Theaters**, a regional multiplex chain in the Midwest United States, sees financial and operational benefits. "Laser's quality of light and its tremendously cheaper use of electricity (in spite of a significant initial purchase price) demand that lasers replace xenon lamps."

*(see **FILM** on page 10)*

*(from **FILM** on page 9)*

The Pacific Science Center operates two IMAX theaters, and is one of several museums that have signed for the next-gen IMAX laser system, which will go in the newer, larger **Boeing IMAX Theater** sometime in the next two years. Carlson expects its quality to match that of the 15/70 projector. "Based on the tests that we have seen, we have committed to this technology upgrade. And most importantly, our audiences, who have recently been demanding that we again show our IMAX feature films on our larger, true giant screen, will be satisfied. They do see the difference and they want classic IMAX quality on the biggest screen in the state."

GSF's Kempf, whose other company, D3D Cinema, builds digital 3D theaters, points out that "over the past few years, several museums have effectively re-launched their theaters upon installing today's state-of-the-art digital 3D projection systems. Now, with laser systems on the horizon, there is even more potential for museums to generate a ton of buzz around the advances in theater technology that they are bringing to their communities. I believe that there is real potential for a strong revitalization of the giant-screen theatrical market, as theaters not only capitalize on significant operational savings, but are able to truly 'wow' their audiences with lasers, the same way they did 20, 30, or 40 years ago with 15/70 film."

L.A.'s Deamicis is not quite so sure about that. "While I think it is important that we continue to advance our capability of putting top-quality images on our screens, I don't really see laser-illuminated projectors generating significant attendance increases in the long term. We might enjoy a temporary bump, should the media get excited about it, but I'm doubtful that it will be an attendance bonanza for theaters. People get excited about new technology and then it fades."

Nat Geo's Katz has a pragmatic view of laser systems: "They will either become the norm for projectors, if they work well and are affordable, or they will go away, if not. Their effect and success will ultimately be market driven."

Digital production

There was virtual unanimity on the importance of continuing to shoot on film, particularly from the cinematographers and other filmmakers. **Reed Smoot**, who has 26 giant screen credits as director of photography, says, "I would always prefer to shoot 15/70 film as long as Kodak will continue to provide the film stock, as long as FotoKem will soup it, as long as Imax will have cameras to support us. Without question, 15/70 film continues to allow for superior image acquisition, especially for aerials and landscape photography."

James Neihouse shot NASCAR 3D *with the 323-pound Solido two-strip 15/65 film camera in 2004.*

Imax Corporation

James Neihouse, whose credits include all of Imax's space films and dozens of other GS films, says that film is like the character in Month Python's *Spamalot* who keeps saying, "I'm not dead yet!" But he adds, "A friend of mine says 'Film is never going to be any better than it is now, and digital is never going to be any worse.' So [digital's] time is coming; but it's not there yet. I've seen an improvement in the last years. But when you look at them side by side, [digital cameras] don't come anywhere close to holding up, especially in our big, wide scenics. What's made the giant screen the attraction it has been over the years is that feeling of *being there* you get with film. The digital cameras just can't manage that high frequency data — all the details — that film can."

Director Daniel Ferguson agrees. "Digital capture is just not good enough yet. This is why we're seeing so many films about smaller subjects that use more macro photography, for example. Many filmmakers never take the time to see their films on 2D domes or 2D flat screens. That is the real test. There are those who say that audiences aren't discerning enough to care and that content is more important than image quality. They're right to a degree, but when the attraction of this format is tricking the brain into believing it is actually there, inferior capture and projection are impediments. We all lose when a picture is poorly captured and poorly exhibited."

Sean Phillips has directed, shot, and provided visual effects for numerous GS films, including last year's ***Mysteries of the Unseen World***. He says, "Digital acquisition has steadily chiseled away at film's advantages, and for close-ups, medium shots, interiors, long lens, most wildlife, dialogue scenes, macro, underwater, and high speed photography, digital is now a better and far more affordable alternative to film. However, without a doubt, 15/70 film is still the best way to film vast immersive aerials and vistas, one of the giant screen's greatest attractions to audiences. No digital motion picture camera in a 1:33 aspect ratio comes close."

Exhibitors feel the same way. Reijnhoudt says, "I have seen nothing shot in digital that looks as good as 15/70. Especially wide shots; they all look like

shit, and in some digitally captured films those five or ten minutes make the whole film unwatchable and disappointing."

Dominique Prisset of France's **Futuroscope** theme park, which operates five IMAX theaters and many other special format venues, says, "Digital should bring more flexibility and lower costs, and thus maybe more creativity. Unfortunately, at this time, digital productions only bring us a lot of sub-standard quality, compared to the 15/70 productions."

Deamicis sounds a note of caution: "I'm torn about this. On the one side I have great respect for the ability of film capture to bring us the highest quality images. On the other side, the inherent filming challenges of capturing on film vs. digital can translate into to a less exciting or less innovative product. Our theaters and our films are competing with amazing footage shown on TV. We need to be able to compete in that world with content and presentation."

Richard James, of **Cinema Group**, also has concerns. "Young DPs coming up are not being trained on film. They're all going digital. It is the future."

Asked if GS film capture should be preserved, **Stephen van Vuuren**, director of *In Saturn's Rings,* says, "Digital cameras have already exceeded film in some aspects, and eventually will in all ways. But like oils and pastels, the choice of medium should remain for filmmakers. The best medium is not necessarily the one with the best technical aspects."

Phillips says, "Sadly, no one knows how long 15/65 film will be available, but fortunately there doesn't seem to be anything stopping the steady march upwards in camera resolutions. Hopefully, 15/65 film will be around long enough to bridge the gap!"

Dearborn's Bartsch is passionate: "Yes! If we don't, the whole experience as we know it will be extinct. Do we want that to happen, do we care?"

But other exhibitors see it differently. **Charlotte Brohi**, of the **Houston Museum of Natural Science**, says, "We in the industry *know* that 70mm is still the *crème de la crème* in film capture. However our audiences have moved on and don't pay attention to how the film was shot."

This raises a point that many repeated: content is the key to a film's success, not technical characteristics. Bretherton says, "I've realized over the years, as I've let go of my vinyl records and then my CDs, that I didn't lose the key ingredient: I've always had the music. It isn't about the medium, it's about what the medium carries. If we can continue to immerse audiences in engrossing imagery and story, then as long as the new medium delivers giant-screen magic in the way to which we have become accustomed, the actual medium itself will be irrelevant."

DP Ron Goodman used a 65mm camera and Spacecam to shoot aerials for Jerusalem.

Victoria's Wild says, "These days, a majority of our audience doesn't not know what they're looking at, be it digital capture, film, or a combination of both. What they do care about is unique content and the quality of the cinematography on screen. This is critical for large-format theaters, as we have to set ourselves apart from the quality small-screen content that is readily available now."

Katz concurs: "[Film] has been a great and important legacy, but at the end of the day it's about subject matter, storytelling, writing, narration, education, inspiration, and emotion as much as it is about the technology. So holding onto old technology just because a part of the industry prefers it is not necessarily sound business and, may even be hurtful to the industry's survival. Technology should always be a tool to deliver great content, and our industry, like all others, should embrace technological advancement if it helps us keeps delivering great content."

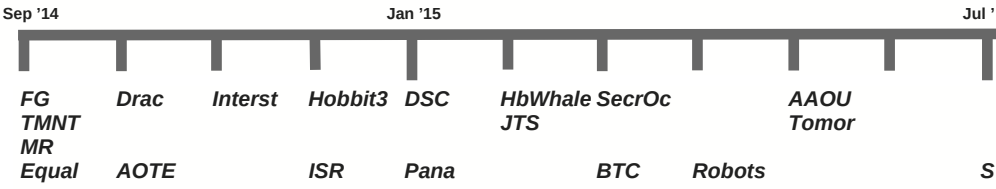
Brohi: "The industry cannot grow if we only think of ourselves as 70mm theaters. We have to move on from film and not try to remain in the past, as nice as it would be. We all yearn for the days when our theaters were the attendance drivers. They simply no longer are."

But Goodrich suggests that there will always be a place for GS film: "Eighty years after sound changed the movie world, there are still lovers of the masterpieces of silent movies. I think the classic giant-screen films will, for decades, have enthusiastic fans."

Ft. Lauderdale's Cavendish is very optimistic about future technology. "It wouldn't surprise me much if, in the not too distant future, videos from my future cell phone could be blown up to giant-screen size and look absolutely fabulous. Then the only thing between me and a great film would be artistic talent! We should care more about the story, the image, the sound, and the clarity, than how those elements get to the giant screen. The important thing is that they get there eventually, cost effectively, with a sustainable business model to assure their survival."

She continues, "But that experience is only possible if the film (regardless of how it is captured and delivered) is worthy of its glorious presentation venue. As theaters convert, and as we anticipate and hope for digital projection to improve, it will be critically important to showcase those films that truly deliver the immersive, clear viewer experience and the 'wow' moments for which giant-screen films are justly famous."

Cosmic Picture



All films are 3D unless noted, underlined titles are 2D
* New listing.
Updated information is printed in **bold**.
Unless noted, all films run about 40 minutes.
Some titles with limited release territories are not listed.

Dracula Untold
Legendary Pictures; distributor: Universal Pictures; director: James Gunn. Cast: Zoe Saldana, Chris Pratt, Bradley Cooper, Vin Diesel, Josh Brolin, Benicio Del Toro, Glenn Close. 2D. Release: Oct. 17. DMR.

Antarctica on the Edge
Giant Screen Films, Oceans 8 Productions; distributor: Giant Screen Films, D3D Cinema; director: John Bowermaster; producers: Jon Bowermaster, Don Kempf, Andy Wood; DPs: Ken Corbin, Bob Cranston; script: Jon Bowermaster, Mose Richards; score: Alice Wood; original music: Natalie Merchant; executive producer: Gary Smaby. Release: Fall.
– Film is complete and will be screened at the GSCA conference in Toronto.

Interstellar
Paramount Pictures; distributor: Paramount Pictures; director: Christopher Nolan. Cast: Jessica Chastain, Anne Hathaway, Matthew McConaughey, Michael Caine. 2D. Release: Nov. 7. DMR.

The Hobbit: The Battle of the Five Armies
WingNut Films; distributor: Warner Bros.; director: Peter Jackson. Cast: Elijah Wood, Cate Blanchett, Hugo Weaving, Stephen Fry, Benedict Cumberbatch, Martin Freeman, Ian McKellen, Andy Serkis. Release: Dec. 17. DMR.

In Saturn's Rings
SV2 Studios; distributor: BIG & Digital; director, producer, writer, executive producer: Stephen van Vuuren. 2D. ***Release: 2014****.*

Panama Canal 3D
Large Screen Cinema; distributor: tba; director: Keith Melton; producer: Gordon Bijelonic; associate producer: Jeffrey Kirsch; DP: Reed Smoot. ***Narrator: Morgan Freeman.*** *Release: tbd.*
– **August: Narration recorded with Morgan Freeman.**
– Film is complete and will be shown at the GSCA conference in Toronto.

Deepsea Challenge 3D
Earthship Productions; distributor: National Geographic; directors: John Bruno, Andrew Wight, Ray Quint; producers: Andrew Wight, Brett Popplewell; script: Andrew Wight, John Garvin; DPs: Jules O'Loughlin, John Stokes; score: Ricky Edwards, Brett Aplin, Amy Bastow; executive producers: James Cameron, Lisa Truitt, Maria Wilhelm, Mikael Borglund; narrator/cast: James Cameron. Release: January 2015.

Humpback Whales (wt)
MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; producer: Shaun MacGillivray; script: Stephen Judson; DPs: Brad Ohlund, Howard Hall, Greg MacGillivray, Ron Goodman; score: Steve Wood. Release: February 2015.

Journey to Space: A Shuttle Adventure (wt)
K2 Films, Giant Screen Films; distributor: K2, Giant Screen Films; writer, director: Mark Krenzien; DP: Sean Phillips. Cast: astronauts Chris Ferguson, Serena Aunon. Release: February 2015.
– July-August: Filmed in Los Angeles, Las Vegas, and Washington, DC.
– Principal photography wrapped in late August.

Secret Ocean 3D (wt)
Ocean Futures Society; distributor: 3D Entertainment Distribution; director: Jean-Michel Cousteau; producers: François Mantello, Jean-Jacques Mantello; DP : Gavin McKinney; script : Pamela Stacey ; score: Christophe Jacquelin. Cast: Jean-Michel Cousteau. Release: March 2015.
– Eight filming expeditions in Bahamas, Fiji, Bimini, California have been completed.
– Post production of 15/70 and dome versions under way.

Behind the Cube
Radiant Images; distributor: tba; director, writer: Sean Phillips, producers: Brett Ratner, Bobby Mansouri, Michael Mansouri; DP Vilmos Zsigmond; executive producer: Brett Ratner. ***Release: Spring 2016.***
– August: Filmed US National Rubik's Cube Championship competition at the Liberty Science Center in New Jersey.
– Fall: Filming in Washington state, San Francisco, Japan, London.

Robots
National Geographic; distributor: National Geographic; director: Mike Slee; producers: Jini Durr, Brooke Runette; script: Richard Panek, Mike Slee; DP: Sean Phillips, executive producer: Lisa Truitt. Release: Spring 2015.

Avengers: Age of Ultron
Walt Disney Pictures; distributor: Walt Disney Pictures; director: Brad Bird. Cast: George Clooney, Judy Greer, Britt Robertson, Hugh Laurie, Kathryn Hahn. Release: May 1, 2015. DMR.

Tomorrowland
Walt Disney Pictures; distributor: Walt Disney Pictures; director: Joss Whedon. Cast: Aaron Taylor-Johnson, Elizabeth Olsen, Scarlett Johansson, Chris Evans, Hayley Atwell, Robert Downey Jr., James Spader, Chris Hemsworth, Cobie Smulders, Samuel L. Jackson. 2D. Release: May 22, 2015. DMR.

Sea of Love
December Cinema Productions; distributor: tba. Release: Mid 2015.

America Wild: U.S. National Parks (wt)
MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; directors: Greg MacGillivray, Shaun MacGillivray; producer: Shaun MacGillivray; script: Tim Cahill; DP: Brad Ohlund; score: Steve Wood. Release: late summer 2015
– Filming in summer, fall, and winter 2014

Star Wars: Episode VII
LucasFilm Ltd; distributor: Walt Disney Pictures; director: J.J. Abrams. Cast: Harrison Ford, Carrie Fisher, Mark Hamill, Andy Serkis, Oscar Isaac, Peter Mayhew, Max von Sydow. Release: Dec. 18, 2015. DMR.

African Safari 3D
nWave Pictures, Studio Cana; distributor: nWave Pictures Distribution; director: Ben Stassen; executive producers: Nadia Khamlichi, Adrian Politowski, Gilles Waterkeyn. Release: tbd.

Earthflight 3D
John Downer Productions, BBC Earth; distributor: BBC Earth, Giant Screen Films; Release: 2015.
– In post-production.

The Magic of Wild Africa 3D
BBC Earth, Reliance Entertainment; distributor: BBC Earth, Giant Screen Films; directors: Patrick Morris, Neil Nightingale; producers: Neil Nightingale, Myles Connolly, Amanda Hill; DPs: Mark Deeble, Robin Cox; executive producer: Deepak Nayar, Stuart Ford, Marcus Arthur, Mike Newell, Mike Devlin, Miles Ketley. Release: 2015.
– In post-production.

Museum Alive 3D
Atlantic Productions; distributor: tba; director: Daniel M. Smith; producer: Anthony Geffen; script: David Attenborough, Mike Davis; DP: Tim Cragg, Chris Parks; score: Ilan Eshker. Shot in 4K. Cast: David Attenborough. Release: 2015.
– Film was shot in 4K digital for British television. A 40-minute version for 15/70 and digital GS theaters is being prepared.

Patagonia 3D: Into the Wild (wt)
3D Entertainment Films; distributor: 3D Entertainment Distribution; directors/producers: François Mantello, Jean-Jacques Mantello; score: Chris-

tophe Jacquelin. Release: 2015.

Untitled Toni Myers Space Documentary *
Breathtaking views of Earth from space, exploring the astonishing changes that have occurred in just the past several decades.
Imax Corporation; distributor: Imax Corporation; director/producer: Toni Myers; DP: James Neihouse. Release: 2015.
- September: IMAX hardware will be launched to the International Space Station.
- October: Shooting will begin.

Everest: Conquering Thin Air (wt)
MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; producer: Shaun MacGillivray; script: Stephen Judson; DPs: Brad Ohlund, Michael Brown, Greg MacGillivray, Jack Tankard, Ron Goodman; score: Steve Wood. Cast: Jamling Norgay, Araceli Segarra. Release: February 2016.

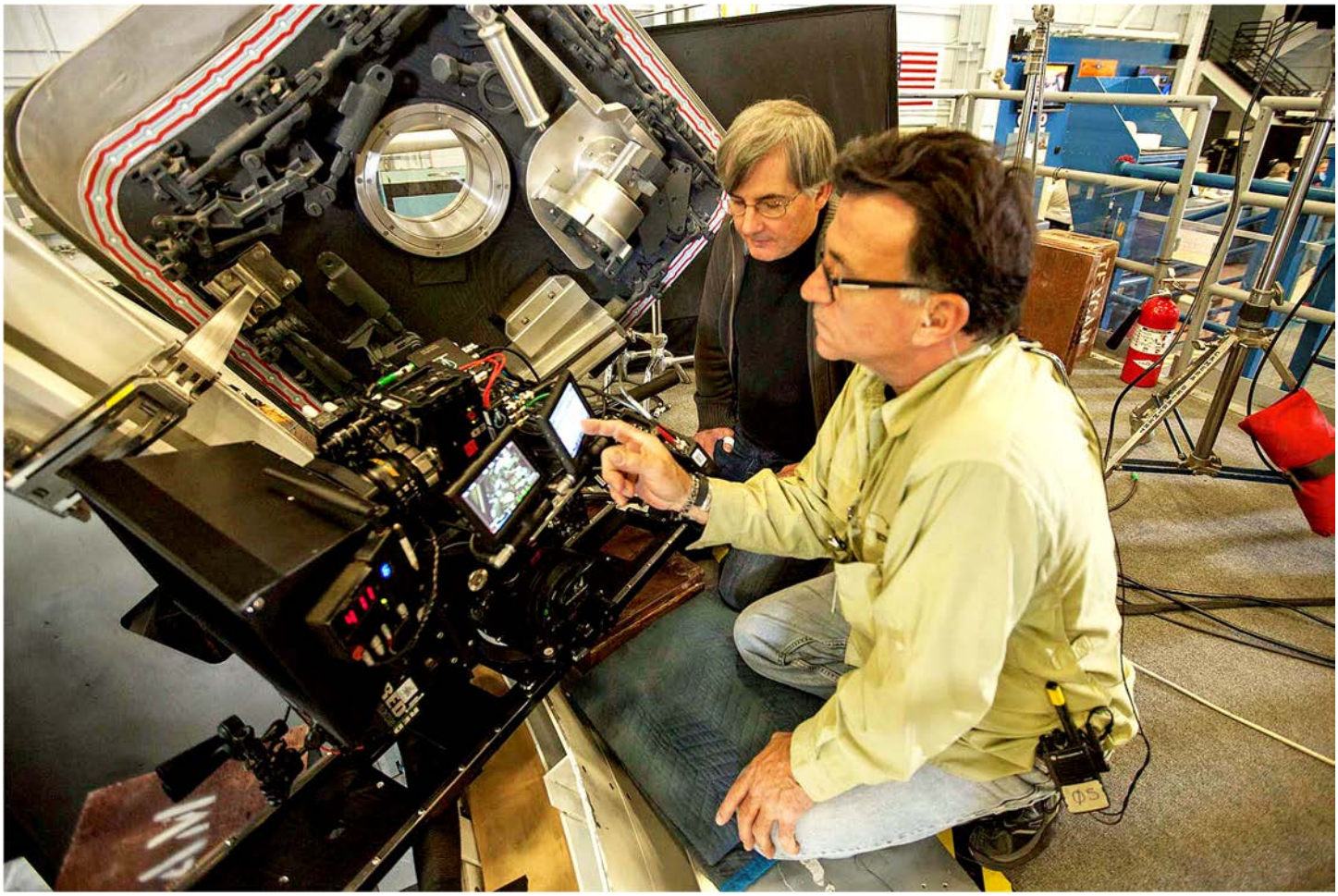
Predator
BBC Earth, Silverback Productions; distributor: BBC Earth, Giant Screen Films;director, producer, writer: Alastair Fothergill; DP:Jamie Mcpherson; executive producer:Neil Nightingale. Release: Spring 2016.
- Summer 2014: filmed in Western Australia.

Secrets of the Universe
Stephen Low Company; distributor: K2 Communications; director: Stephen Low; producer: Pietro Serapiglia; DP: Mark Poirier; executive producer: K2 Communications. Release: spring 2016.

Micro Monsters 3D: A Visit to the World of Insects
Atlantic Productions; distributor: tba; producers: Anthony Geffen, Sias Wilson; writer: David Attenborough; executive producer: Anthony Geffen. Release: 2016.

Secrets of the Royal Garden (formerly *The Kingdom of Plants*)
Atlantic Productions; distributor: tba; director: Martin Williams; producer: Anthony Geffen; script: David Attenborough; DP: Tim Cragg; score: Joel Douek; executive producer: Anthony Geffen. Shot in 4K. Cast: David Attenborough. Release: 2016.

Wild Flight 3D
Atlantic Productions; distributor: tba; director: David Lee; producer: Anthony Geffen; writer: David Attenborough; DPs: Paul Williams, Peter Parks, Chris Parks; executive producer: Anthony Geffen. Release: 2016.



K2 Communications

DP Sean Phillips (left) and 1st AC Michael Klimchak filming the Orion capsule at the Johnson Space Center with a Red Dragon 6K 3D rig for K2's Journey to Space.

Premiering in September

Forrest Gump

"***Forrest Gump*** is the story of a man who, despite his sub-normal IQ, led an extraordinary life, with a ringside seat to many of the most memorable events of the second half of the 20th century." A re-release of the 1994 film, based on the novel by Winston Groom.

Produced and distributed by **Paramount Pictures**. Directed by **Robert Zemeckis**. Starring **Tom Hanks**, **Sally Field**, **Robin Wright**, **Gary Sinise**, **Mykelti Williamson**. 2D. Release: Sept. 5.

Teenage Mutant Ninja Turtles

"The city needs heroes. Darkness has settled over New York City as Shredder and his evil Foot Clan have an iron grip on everything from the police to the politicians. The future is grim until four unlikely outcast brothers rise from the sewers and discover their destiny as Teenage Mutant Ninja Turtles. The Turtles must work with fearless reporter April O'Neil and her wise-cracking cameraman Vern Fenwick to save the city and unravel Shredder's diabolical plan."

Produced and distributed by **Paramount Pictures**. Directed by **Jonathan Liebesman**, starring **Megan Fox**, **Will Arnett**, **Johnny Knoxville**, **Tony Shalhoub**, **Whoopi Goldberg**. Release: Sept. 12.

The Maze Runner

"Based on the best-selling book by **James Dashner**, *The Maze Runner* follows a young man named Thomas who wakes up trapped in a massive maze with no memory of the outside world other than strange dreams about a mysterious organization known as W.C.K.D. Only by piecing together fragments of his past with clues he discovers in the maze can Thomas hope to uncover his true purpose and a way to escape."

Produced and distributed by **Twentieth Century Fox**. Directed by **Wes Ball**, starring **Dylan O'Brien**, **Kaya Scodelario**, **Thomas Brodie-Sangster**, **Will Poulter**, **Patricia Clarkson**. 2D Release: Sept. 19.

The Equalizer

"McCall is a former black ops commando who has faked his death to live a quiet life in Boston. When he comes out of his self-imposed retirement to rescue a young girl, Teri, he finds himself face to face with ultra-violent Russian gangsters. As he serves vengeance against those who brutalize the helpless, McCall's desire for justice is reawakened. If someone has a problem, the odds are stacked against them, and they have nowhere else to turn, McCall will help. He is *The Equalizer*."

Produced and distributed by **Sony Pictures Entertainment**. Directed by **Antoine Fuqua**, starring **Denzel Washington**, **Marton Csokas**, **Chloë Grace Moretz**, **David Harbour**, **Haley Bennett**, **Bill Pullman**, **Melissa Leo**. 2D. Release: Sept. 26.

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*(from **FRASER** on page 2)*

was an ingenious use of 70mm film stock when the founders of **Imax Corporation** invented it more than 45 years ago. It served Imax and the GS industry extremely well, and set a benchmark that informs standards-setting for digital presentation today. For example, look at the aspirational specifications of DIGSS 1.1

And it's important to remember this is a fluid situation. Digital projection and capture is better now than it was just a few years ago, and it will continue to improve, ultimately surpassing the quality of GS film, in my opinion. This will be just like other media transitions, when the first version of the replacement technology wasn't exceptional, but improvements eventually turned this around. Think about the first DSLR cameras. Now think about today's DSLR cameras, with sensors of up to 24 megapixels. Even our smart phones now capture 8 megapixel images.

There is a subjective component to this, too. Baby boomers and gen-Xers grew up with the "look" of film at 24 fps, so they have a natural affinity for it. But think of Millennials and those who will follow them: digital media have dominated their lives.

Finally, I think there's a tendency to ascribe superiority to film in kind of a romantic, nostalgic way that ignores some basic problems with film that digital absolutely solved. I can walk into a 15/70 film theater now and without even looking for it, instantly notice the slight but perceptible shake of the film in the gate. And I have visited a few poorly run or high volume film-based GS theaters, where the cinch marks and dirt on the film, or a badly faded (over-used) print, is unfortunately quite obvious. We should appreciate that digital technologies have done away with these and other shortcomings of film.

I started my consultancy in 2006, the year that installations of the first-generation, 2K DCI-compliant digital projection systems began in commercial multiplex theaters. I knew it was the start of the worldwide transition from film to digital for all types of out-of-home cinema, including GS theaters, and that it would be only a matter of time before film would be phased out. To be honest, I expected it to have happened by now, even for GS theaters.

My company name includes the words "digital cinema," so I guess no one reading this should be surprised by the opinions here. But the reality is that there will come a time soon when the word "digital" will be superfluous and I'll have to print new business cards.

My attitude in 2014 hasn't changed since 2006 — I appreciate film and its superiority where it still exists, and it thrived for more than 100 years as a medium for motion picture presentations, quite a successful run. But as a business and practical matter, the future *is* digital, so I'll continue to focus on that.

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*(from **SHORTS** on page 24)*

shown in North American IMAX theaters for one week, starting on Sept. 9. It will also be the first film presented in **Barco Escape**, the three-screen configuration first presented at **CinemaCon** in March (*see Shorts, March-April 2014*). The film will run in five **Cinemark** theaters outfitted for the format in Los Angeles and Redwood City, CA; West Plano, TX; Davie, FL; and Woodridge, IL. A **Kinepolis** theater in Brussels, Belgium, will also present the film in Escape mode when it premieres in Europe in October.

According to *The Hollywood Reporter*, *The Maze Runner* was not shot with Escape in mind, so the side screens will be extensions of the main screen digitally recreated after the fact. Fox is reportedly experimenting with multi-camera rigs for original shooting, and Barco is looking into converting previously released films to the Escape configuration.

The Maze Runner is based on the novel by **James Dashner**, and was directed by **Wes Ball**. It stars **Dylan O'Brien**, **Will Poulter**, **Thomas Brodie-Sangster**, **Kaya Scodelario**, and **Patricia Clarkson**.

Tarantino's big 70mm release

Quentin Tarantino has announced that he will shoot his next film, ***The Hateful Eight***, on 65mm film, and that it will have "the widest 70mm release in over 20 years," according to a press release from its distributor, **The Weinstein Company**. Principal photography on the Western, set in Wyoming after the Civil War, is set to start in January with a release in the last half of 2015, initially in 70mm, followed by DCP and 35mm.

It is far from clear how many conventional 5-perf, 70mm film projectors remain operational in the world's movie theaters. **Thomas Hauerslev** and **Bill Lawrence** maintain **in70mm.com**, the leading resource on the format. Hauerslev tells *LFX* that he knows of only 19 theaters worldwide that host regular 70mm screenings; six are in the U.K., five are in the U.S., one is in Canada, and seven other European countries have one each. Although hundreds of 70mm and 35/70mm projectors were once operational in the world's theaters, the vast majority have been removed or scrapped as multiplexes have converted to digital in the last few years. Nor is it likely that very many projectionists with experience in 70mm remain on the payrolls of the world's cinemas.

The last "wide" release in 70mm was **Ron Howard**'s ***Far and Away*** in 1992, for which Hauerslev estimates 150 prints may have been made. Since then **Kenneth Branagh**'s ***Hamlet*** (1996) and **Paul Thomas Anderson**'s ***The Master*** (2012) each had about two dozen 70mm bookings in their original release, according to Hauerslev.

Thus, if *Far and Away* is *not* counted, the "widest 70mm release in over 20 years" is a fairly easy goal to achieve. But if it *is* included, it is hard to imagine how more than 150 theaters with 70mm projection could be booked without including IMAX film theaters, of which 177 are still operational, 48 in multiplexes. This would, of course, entail 15/70 prints from the 5/70 original, which would be significantly more expensive than 5/70 prints. But the image quality presented in giant-screen IMAX film theaters would undoubtedly be significantly better (and much larger) than in most multiplexes that hadn't used their 70mm projector in 22 years.

This is pure speculation, of course; *LFX* will follow this story as it develops.

Fundraising for 3D center

Eric Kurland, a stereographer and president of the **Los Angeles 3-D Club**, has begun a crowdfunding campaign to launch **3-D SPACE**: The Center for Stereoscopic Photography, Art, Cinema, and Education. According to a release, the organization "will operate a museum, gallery, theater, library, and classroom dedicated to both the preservation of the history of stereoscopic imaging and the advancement of current and future 3-D arts and sciences."

Kurland hopes to raise $75,000 in an initial round of crowdfunding, which will be used in turn to raise nearly $3 million for the purchase of an existing building in Los Angeles with a 99-seat theater and other appropriate spaces. For more information, visit 3-Dspace.org.

Worldwide GS and IMAX Theaters

As of September 1, 2014

Note: To avoid double counting, theaters with digital and 15/70 systems are shown as 15/70 only.

C = Commercial Standalone CT = Theme Park
CM = Multiplex I = Institutional

By Format and Operator Type

		C	CM	CT	I	Total
Africa	D		4			4
	8/70				1	
	10/70				1	1
	15/70					
	Total		4		2	6
Asia/Pac	D		208	1	20	229
	8/70	1			9	10
	10/70				9	9
	15/70	2	3	1	28	34
	Total	3	211	2	66	282
Europe	D	2	97	2	3	104
	8/70	1		1	6	8
	15/70	6	1	5	10	22
	Total	9	98	8	19	134
Middle East	D		8			8
	8/70					
	15/70	2			2	4
	Total	2	8		2	12
North America	D	4	309	1	38	352
	8/70	3			11	14
	15/70	10	44		72	126
	Total	17	353	1	121	492
South America	D	1	14		1	16
	8/70				1	1
	15/70	1				1
	Total	2	14		2	18
World	D	7	640	4	62	713
	8/70	5		1	28	34
	10/70				10	10
	15/70	21	48	6	112	187
	Total	33	688	11	212	944

By 2D / 3D

	2D	3D	Total
Africa	2	4	6
Asia/Pac	54	228	282
Europe	20	114	134
ME	1	11	12
NA	72	420	492
SA	1	17	18
Total	150	794	944

By Screen

	Dome	Flat	Comb	Total
Africa	2	4		6
Asia/Pac	47	235		282
Europe	14	118	2	134
ME	1	11		12
NA	49	443	2	492
SA	2	16		18
Total	115	825	4	944

Bookings: September 2014 by Film

491 bookings of 78 films in 179 theaters

These listings to not include Hollywood films shown in multiplex IMAX theaters. Those films are listed when they are shown in non-multiplex theaters, and conversely, non-Hollywood giant-screen films showing on multiplex IMAX screens are also listed.

Listings shown in **bold face** below are new or updated listings. The rest are unchanged from the previous month's issue.

The data on the following pages are ***not*** warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thoroughness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 21.

Film	Theater	Open	Close
AfricAdv	Katowice CC	10/4/13	10/3/14
	Krakow CC	10/4/13	10/3/14
	Lodz CC	10/4/13	10/3/14
	Poznan CC	10/4/13	10/3/14
	Warsaw CC	10/4/13	10/3/14
AIWC	**Chandigarh**	**9/5/14**	**9/4/15**
Alamo	San Antonio 2D AMC		
Alaska	San Diego RHF	3/14	9/14
Alps	Davenport Put	2/22/14	2/22/15
Amazon	Hartberg	10/1/13	12/31/14
Animalop	**Hartford CSC**	**4/12/14**	**9/30/14**
	Kuwait SCK	9/6/13	9/6/14
Arabia3D	Mexicali	3/28/14	3/27/15
Bugs	**Amman**	**10/20/13**	**10/20/14**
	Copenhagen	**3/1/13**	**3/31/15**
	Dallas PMNS	**8/20/13**	**8/13/15**
	Edmonton TWS	12/26/13	12/31/14
	London BFI	**9/1/14**	**9/30/15**
	Melbourne MV	**9/1/14**	**9/30/15**
	Sydney WBS	**8/6/14**	**8/6/15**
	Vancouver TWS	3/11/06	6/30/15
CRA	Hartberg	10/1/13	12/31/14
CV	Alexandria BA	10/1/13	12/31/14
D-Day	Austin TSHM	5/1/14	12/31/14
	Chantilly	5/23/14	12/31/14
	Charlotte DP	8/22/14	12/31/14
	Chicago MSI	5/23/14	12/31/14
	Columbus GA NIM	5/23/14	12/31/14
	Copenhagen	4/7/14	12/31/14
	Dayton	5/24/14	12/31/14
	Dearborn THF	3/28/14	12/31/14
	Denver MNS	5/24/14	12/31/14
	Edmonton TWS	5/23/14	12/31/14
	Gatineau	4/4/14	12/31/14
	Hampton VASC	5/23/14	12/31/14
	Houston MNS	5/23/14	12/31/14
	Huntsville USSRC	4/11/14	12/31/14
	Hutchinson	4/21/14	12/31/14
	Indianapolis Imx	5/9/14	12/31/14
	Lehi	5/23/14	12/31/14
	Louisville KSC	5/23/14	12/31/14
	Lubbock SS	5/1/14	12/31/14
	McMinnville	5/23/14	12/31/14
	New Orleans	9/1/14	12/31/14
	Paris Geo	4/2/14	12/31/15
	Raleigh	5/23/14	12/31/14
	Saint Augustine	5/23/14	12/31/14
	Saint Louis SC	4/25/14	12/31/14
	Seattle PSC 2	3/29/14	12/31/14
	Singapore DC	4/1/14	12/31/14
	Sioux Falls	5/1/14	12/31/14
	Sydney WBS	9/4/14	12/31/14
	Victoria DCI	3/21/14	12/31/14
	Washington NASM	5/23/14	12/31/14
DIA	Hartberg	10/1/13	12/31/14
DinoAliv	Sydney WBS	12/30/13	12/30/14
	Tampa MOSI	2/7/14	2/4/15
Dolphins	Oklahoma City SMO	3/7/14	9/1/14
DPTP	Baton Rouge LASM	9/12	9/15
	Baton Rouge LASM	1/13	9/14
	Jersey City	10/13	4/15
	Killeen	5/12	5/15
	Killeen	1/13	12/14
	Koriyama	11/13	11/14
	Louisville KSC	6/14	6/15
	Lubbock SS	1/14	12/14
	Sioux Falls	4/14	12/14
	Taipei AM	9/13	9/14
	Tallahassee CLC	9/12	6/15
Dragons	Guayaquil	5/1/14	5/5/15
DS3D	San Diego RHF	11/13	10/14
EarthWin	Auckland Sky	2/14	2/15
	Guayaquil	3/14	2/15
	Vulcania	3/14	2/15
Everest	Athens Eug	10/1/13	10/31/14
	Hartberg	10/1/13	12/31/14
	Poitiers Imax	5/31/14	1/31/15
FightPil	Chantilly	12/10/04	7/15
	Corpus Christi Lex	5/12/12	7/15
	Dayton	3/1/13	6/30/15
	Huntsville USSRC	7/1/13	7/1/15
	McMinnville	3/23/12	7/1/15
	Pensacola NAM	6/8/11	7/15
	Seattle PSC 2	6/14/13	6/14/15
FlyMons	Edmonton TWS	12/26/13	12/12/14
	Stockholm	5/19/13	12/31/14
FMTTM	Kuwait SCK	4/17/14	10/15/14
	Penrith	7/1/14	9/7/14
FON	Edmonton TWS	12/26/13	12/31/14
	Pittsburgh CSC	6/1/13	12/31/14
FOTB	Bogota Mal	4/1/13	2/1/15
	Calgary TS	6/18/13	12/31/14
	Chattanooga TA	10/5/12	10/1/14
	Cincinnati MC	2/14/13	6/20/15
	Cleveland	11/27/13	11/26/14
	Dallas PMNS	5/28/14	10/31/14
	Dearborn THF	2/18/13	6/12/15
	Des Moines	7/1/13	9/5/14
	Edmonton TWS	12/26/13	12/31/14
	Fort Lauderdale	2/8/13	2/7/15
	Gatineau	10/5/12	10/4/14
	Greensboro	6/1/13	1/9/15
	Guangzhou MoW	9/15/12	9/14/14
	Hampton VASC	3/29/13	12/31/14
	Harrisburg	2/1/13	1/31/15
	Hastings	3/17/13	6/12/15
	Hong Kong SM	5/1/14	10/1/14
	Melbourne MV	3/21/13	3/20/15
	Memphis Pink	3/1/14	5/22/15
	Mobile	1/14/14	8/31/15
	Orlando SC	3/1/14	2/28/15
	Pittsburgh CSC	3/15/13	12/31/14
	Raleigh	10/19/12	6/30/15
	Sacramento Imx	8/13/13	6/30/15
	Saint Augustine	1/18/13	12/31/14
	Salt Lake City Clark	2/8/13	10/9/14
	San Diego RHF	10/12/12	6/30/15
	San Jose Tech	2/9/13	6/30/15
	Seattle PSC 2	10/19/12	9/14
	Sudbury	6/17/13	7/30/15
	Suzhou SCAC	3/31/14	3/31/15
	Tallahassee CLC	1/18/13	12/31/14
	Tampa MOSI	2/8/13	6/30/15
	Toronto OSC	4/8/13	10/31/14
	Vancouver TWS	3/6/13	12/31/14
	Victoria DCI	4/5/13	6/30/15
	Washington NMNH	10/5/12	9/30/14
G3DNW	Berlin CS	4/20/14	10/19/15
	Budapest CC	4/24/14	4/23/15
	Chattanooga TA	5/23/14	10/2/14
	Copenhagen	2/8/14	2/7/15
	Dallas PMNS	9/1/14	5/31/15
	Galveston	**5/24/14**	**12/31/14**
	Garza Garcia	3/14/14	9/21/14
	Guayaquil	4/20/14	4/19/15
	Houston MNS	2/15/14	12/31/14
	Jersey City	7/4/14	1/3/15
	Karlsruhe	4/24/14	9/30/15
	Katowice CC	6/18/14	9/18/15
	Krakow CC	6/18/14	9/18/15
	Lodz CC	6/18/14	9/18/15
	Lucerne	6/5/14	6/4/15
	Montreal SC	2/10/14	2/9/15
	Moscow BFC	**9/1/14**	**8/31/15**
	Orlando SC	7/5/14	1/14/15
	Poznan CC	6/18/14	9/18/15
	Prague CC	5/22/14	5/21/15
	Seoul 63	7/25/14	11/24/14
	Stockholm	9/30/14	8/31/15
	Warsaw CC	6/18/14	9/18/15
GC	Grand Canyon DCI	11/1/99	12/14
GCA	Gatineau	5/1/13	3/30/15
	Paris Geo	7/1/14	6/30/15
	San Diego RHF	4/14	9/14
GP	Shanghai Dome STM	8/31/14	8/30/15
Greece	Kolkata SC	1/15/14	1/14/15
GWS	Atlanta FMNH	6/13/14	6/30/15
	Birmingham UK	9/24/13	12/31/14
	Branson	3/1/14	3/1/15
	Chicago Imx	10/4/13	10/4/14
	Columbus COSI	6/1/14	8/1/15
	Des Moines	6/6/14	12/31/15
	Erie	6/6/14	6/30/15
	Galveston	6/28/14	6/30/15
	Houston MNS	8/2/13	7/31/15
	Hutchinson	5/1/14	5/31/15
	Jersey City	10/4/13	10/4/14
	Kuwait SCK	10/15/13	10/15/14

Film	Theater	Open	Close
	Lehi	9/6/13	9/3/14
	Melbourne MV	12/31/13	12/31/14
	New Orleans	5/24/13	9/30/14
	New York AMNH	7/7/14	1/7/15
	Norwalk	10/4/13	10/4/14
	Peoria RM	7/1/14	7/1/15
	Philadelphia FI	7/1/14	7/1/15
	Phoenix ASC	**9/1/14**	**9/1/15**
	Pittsburgh CSC	6/13/14	6/30/15
	Portland OMSI I	11/29/13	11/29/14
	Richmond SMV	3/15/14	3/15/15
	Saint Augustine	8/9/13	9/8/15
	Seattle PSC 1	**9/19/14**	**9/19/16**
	Sioux Falls	9/1/13	9/1/14
	Sydney WBS	12/30/13	12/30/14
	Tallahassee CLC	6/15/13	1/17/15
	Tampa MOSI	5/24/13	9/30/14
	Toronto OSC	10/4/13	10/4/14
	Victoria DCI	1/14/14	1/14/15
	Virginia Beach AMSC	5/29/14	5/31/15
HaunCast	New Orleans	9/15/13	11/15/14
HCBTD	San Simeon DCI	8/17/96	
HidUniv	Aguascalientes	2/28/14	2/27/15
	Atlanta FMNH	9/6/13	9/5/14
	Chantilly	1/30/14	
	Cincinnati MC	6/13/14	10/12/14
	Dayton	5/1/14	4/30/15
	Glasgow	5/2/14	5/1/15
	Hampton VASC	10/12/13	10/11/14
	Hong Kong SM	7/1/14	12/31/14
	Lubbock SS	9/12/14	3/11/15
	Salt Lake City Clark	7/18/14	7/17/15
	San Diego RHF	7/4/14	7/3/15
	San Jose Tech	9/7/13	9/6/14
	Seattle PSC 2	1/10/14	1/9/15
	Spokane RP	3/7/14	9/30/14
	Stockholm	9/15/13	12/31/14
	Tallahassee CLC	2/14/14	2/13/15
	Tampa MOSI	10/25/13	10/24/14
	Toulouse CDE	2/1/14	1/31/15
	Valencia Spn	4/1/14	3/31/15
	Victoria DCI	10/25/13	10/24/14
	Washington NASM	1/30/14	
HumanBod	Boston MOS	11/16/13	11/15/14
	Stockholm	1/1/12	12/31/14
IOLM	Apple Valley Imx	4/4/14	
	Atlanta FMNH	4/4/14	
	Atlantic City	4/4/14	
	Bangkok Par Maj	5/29/14	
	Bangkok Pin Maj	5/29/14	
	Bangkok Rat Maj	5/29/14	
	Birmingham AL	4/4/14	
	Boston NEA	4/4/14	
	Branson	4/4/14	
	Chicago Imx	4/4/14	
	Cleveland	4/4/14	
	Columbus GA NIM	4/4/14	
	Denver MNS	6/6/14	
	Des Moines	4/4/14	
	Edmonton TWS	4/4/14	
	Fort Lauderdale	4/4/14	
	Fort Worth	4/4/14	
	Hampton VASC	4/4/14	
	Hat Yai Maj	5/29/14	
	Indianapolis Imx	4/4/14	
	Jersey City	4/4/14	
	Los Angeles CSC	4/4/14	
	Melbourne MV	6/19/14	
	Montreal SC	4/28/14	
	New Orleans	4/4/14	
	New York Emp AMC	4/4/14	
	Norwalk	4/4/14	
	Omaha Zoo	4/4/14	
	Pensacola NAM	4/4/14	
	Quebec	4/4/14	
	Raleigh	4/4/14	
	Regina	4/4/14	
	Sacramento Imx	4/4/14	
	Saint Augustine	4/4/14	
	Saint Louis SC	5/23/14	
	Salt Lake City Clark	4/4/14	4/3/15
	San Jose Tech	4/4/14	
	Seattle PSC 2	4/4/14	
	Shreveport	4/4/14	
	Spokane RP	4/4/14	
	Sudbury	4/4/14	
	Syracuse MOST	4/4/14	
	Tallahassee CLC	4/4/14	
	Tampa MOSI	4/4/14	
	Victoria DCI	5/16/14	
	Washington NMNH	4/4/14	
Jerusale	Albuquerque NMMNH	3/2/14	12/31/14
	Birmingham AL	5/23/14	11/23/15
	Boston MOS	9/20/13	9/19/14
	Branson	3/1/14	6/2/15
	Columbus GA NIM	10/18/13	10/17/14
	Davenport Put	11/8/13	10/31/14
	Dearborn THF	2/8/14	2/7/15
	Denver MNS	2/14/14	2/13/15
	Edmonton TWS	12/26/13	12/31/14
	Garden City	9/28/13	9/27/14
	Gatineau	9/27/13	9/26/14
	Grand Rapids Cel	10/18/13	12/31/14
	Hague	3/31/14	3/30/15
	Hastings	11/7/13	11/6/14
	Houston MNS	10/4/13	10/1/14
	Hutchinson	9/20/13	9/1/14
	Lehi	10/18/13	10/17/14
	London BFI	1/1/14	12/31/14
	Lubbock SS	10/11/13	9/30/14
	McMinnville	9/27/13	9/26/14
	Melbourne MV	4/1/14	4/30/15
	Memphis Pink	4/12/14	5/22/15
	Mobile	9/1/14	1/31/15
	Paris Geo	10/15/13	10/14/14
	Pittsburgh CSC	3/7/14	3/6/15
	Raleigh	2/21/14	2/20/15
	Saint Augustine	2/28/14	2/27/15
	Saint Louis SC	10/4/13	9/27/14
	Salt Lake City Clark	**11/22/13**	**1/1/15**
	Seattle PSC 2	9/27/13	9/26/14
	Speyer Dome	12/12/13	12/11/14
	Sudbury	4/19/14	4/13/15
	Sydney WBS	2/1/14	1/31/15
	Toronto OSC	3/7/14	12/31/14
JTM	Beijing CFM	1/1/14	12/31/14
	Kuwait SCK	10/11	9/14
JTTSP	**Aguascalientes**	**8/1/14**	**1/31/15**
	Atlanta FMNH	1/24/14	1/13/15
	Boston MOS	1/17/14	1/23/15
	Charlotte DP	6/13/14	6/12/15
	Chattanooga TA	3/7/14	3/6/15
	Cincinnati MC	1/17/14	1/16/15
	Cleveland	5/23/14	5/22/15
	Denver MNS	2/14/14	2/13/15
	Detroit MSC	6/14/14	6/13/15
	Fort Lauderdale	1/17/14	1/16/15
	Galveston	2/14/14	2/13/15
	Hague	7/1/14	6/30/15
	Harrisburg	1/24/14	1/23/15
	Norwalk	7/1/14	10/8/15
	Paris Geo	5/16/14	5/15/15
	Port of Spain	2/6/14	2/5/15
	Puebla	2/14/14	2/13/15
	Raleigh	12/21/13	12/20/14
	Saint Augustine	8/1/13	7/31/15
	San Diego RHF	3/14	9/14
	San Jose Tech	1/11/14	6/30/15
	Seattle PSC 2	1/24/14	1/23/15
	Stockholm	2/14/14	2/13/15
	Vancouver TWS	5/17/14	
Kenya	Gatineau	9/27/13	3/31/15
	Lucerne	9/1/13	9/1/14
	New Orleans	5/30/14	12/31/14
	Spokane RP	3/1/14	12/31/14
L&C	Davenport Put	2/22/14	2/22/15
	Washington NMNH	1/1/13	12/31/14
LastReef	Davenport Put	2/1/13	2/1/15
	Hartford CSC	3/1/13	9/1/14
	Hutchinson	10/5/12	9/30/14
	Indianapolis Imx	10/4/13	10/4/14
	Las Palmas	3/1/13	9/1/14
	Louisville KSC	2/8/14	1/9/15
	Lucerne	6/7/13	
	Peoria RM	2/1/14	10/31/14
	Phoenix ASC	1/18/14	1/18/15
	Quebec	10/15/12	10/4/14
	San Antonio 3D AMC	10/4/13	10/4/14
	Sioux Falls	10/1/12	10/10/14
	Tallahassee CLC	1/17/14	1/17/15
LivingSe	Beijing Dome CSTM	1/1/14	1/1/15
	Hartberg	10/1/13	12/31/14
LOF	La Coruna	12/1/13	12/1/14
	Las Palmas	3/15/13	2/28/15
	McMinnville	3/23/12	6/18/15
Meerkats	Edmonton TWS	12/26/13	12/31/14
MOF	Pensacola NAM	11/8/96	
MOTGL	Detroit MSC	12/26/12	12/31/14
	Erie	1/1/14	12/31/14
	Grand Rapids Cel	10/1/12	12/31/14
	Lansing Cel	10/1/12	12/31/14
	Portage Cel	10/1/12	12/31/14
MOTN	Alexandria BA	10/1/13	12/31/14
	Valencia Spn	1/1/12	12/31/14
MOTUW	Albuquerque NMMNH	1/2/14	1/1/15
	Dallas PMNS	11/1/13	10/31/14
	Davenport Put	2/1/14	2/1/15
	Denver MNS	11/1/13	10/31/14
	Erie	3/14/14	3/13/15
	Hastings	6/3/14	6/2/15
	Kuwait SCK	1/27/14	2/1/15
	Lehi	12/20/13	12/19/14
	Melbourne MV	3/24/14	3/24/15
	Orlando SC	11/1/13	11/30/14
	Pittsburgh CSC	1/2/14	1/1/15
	Portland OMSI	11/29/13	11/17/14
	Raleigh	11/1/13	10/31/14
	San Diego RHF	11/8/13	10/31/14
	Sydney WBS	2/14/14	2/15/15
Mummies	Portland OMSI	1/1/14	1/1/15
	San Diego RHF	6/1/14	6/30/15

Film	Theater	Open	Close
ND	New Delhi ICC		
Niagara	Niagara Can DCI	7/1/86	
	Niagara NY DCI	5/1/07	
Ozarks	Branson	9/93	12/14
Penguins	Baltimore MSC	6/22/14	6/30/15
	Beijing CFM	1/1/14	1/1/15
	Birmingham UK	11/1/13	10/31/14
	Boston NEA	5/24/13	1/1/15
	Dearborn THF	4/18/14	4/17/15
	Galveston	**3/4/14**	**12/31/14**
	Garza Garcia	6/12/14	12/12/14
	Gatineau	12/20/13	12/19/14
	Hamaoka	8/1/14	9/30/14
	Indianapolis Imx	6/27/14	12/26/14
	Kuwait SCK	8/9/13	11/8/14
	London BFI	9/6/13	9/5/14
	Lucerne	3/14/14	3/13/15
	Melbourne MV	9/1/14	10/18/14
	Omaha Zoo	8/26/14	7/31/15
	Orlando SC	9/4/13	9/13/14
	Phoenix ASC	11/22/13	11/21/14
	Seoul 63	7/21/14	11/20/14
Rescue	Beijing CFM	1/14	1/15
	Davenport Put	6/24/12	3/31/15
	Dongguan STM	3/14/14	2/28/15
	McMinnville	6/1/12	5/31/15
Rheged	Penrith	7/1/00	
RME	Boston MOS	5/1/13	10/31/14
ROF	Philadelphia FI	10/1/13	9/30/14
SAA	Taichung NMNS	7/1/14	6/30/15
SeaMonst	Davenport Put	2/22/14	2/22/15
	Edmonton TWS	12/26/13	12/31/14
Sharks3D	Taipei MCRC	1/1/14	12/31/14
SpacJunk	Birmingham UK	1/1/12	1/1/15
	Guangzhou MoW	5/1/13	10/31/14
	Hastings	9/13/13	
	Mobile	4/1/14	10/31/14
	Tallahassee CLC	2/10/12	3/18/15
TA	Birmingham AL	1/6/14	1/6/15
	Chicago Imx	**9/12/14**	**9/12/15**
	Erie	3/14/13	9/15/14
	Hastings	1/15/14	6/30/15
	Kansas City Sci	4/5/13	10/5/14
	Louisville KSC	2/8/14	1/10/15
	Memphis Pink	3/8/14	3/8/15
TinyGian	**Sioux Falls**	**9/1/14**	**9/1/15**
ToFly	Lucknow	5/1/14	11/30/14
	Mumbai	6/1/14	12/31/14
	Washington NASM	7/1/76	
TOTIA	Al Khobar	6/1/14	6/1/15
	Austin TSHM	11/1/13	11/1/14
	Baltimore MSC	2/1/14	2/1/15
	Berlin CS	9/6/13	9/6/14
	Birmingham AL	11/5/13	11/5/14
	Birmingham UK	9/24/13	12/31/14
	Columbus COSI	**9/15/14**	**5/31/15**
	Copenhagen	12/12/13	12/12/14
	Dallas PMNS	11/15/13	11/15/14
	Davenport Put	2/1/14	2/1/15
	Detroit MSC	**9/26/14**	**9/26/15**
	Erie	10/4/13	10/4/14
	Galveston	11/15/13	11/15/14
	Harrisburg	5/29/14	5/31/15
	Hastings	2/1/13	6/30/15
	Hong Kong SM	9/1/13	9/1/14
	Houston MNS	1/25/13	6/30/15
	Hutchinson	3/1/13	6/30/15
	Indianapolis Imx	11/15/13	11/15/14
	Lehi	6/20/14	5/31/15
	Louisville KSC	11/28/13	12/31/14
	Louisville KSC	2/8/14	11/28/14
	Montreal SC	9/6/13	9/6/14
	Moscow BFC	10/15/13	10/31/14
	Orlando SC	**10/4/13**	**8/31/15**
	Parker	10/4/13	10/4/14
	Philadelphia FI	1/1/14	12/31/14
	Quebec	9/6/13	9/6/14
	Saint Félicien	5/1/14	5/1/15
	Saint Louis SC	1/15/14	1/15/15
	Seattle PSC 2	10/4/13	10/4/14
	Seoul 63	9/1/13	12/31/14
	Spokane RP	5/15/14	5/15/15
	Stockholm	11/29/13	11/29/14
	Tijuana	11/28/13	11/28/14
	Victoria DCI	8/30/13	5/31/15
	Washington NMNH	10/18/13	10/31/14
	Yellowstone	5/1/14	5/31/15
TTA	Berlin CS	9/6/13	9/6/14
	Budapest CC	10/4/13	10/4/14
	Copenhagen	12/12/13	12/12/14
	Grand Rapids Cel	10/4/13	10/4/14
	Kuwait SCK	10/4/13	10/4/14
	Paris Geo	10/4/13	10/4/14
	San Antonio 3D AMC	10/4/13	10/4/14
	Shreveport	10/4/13	10/4/14
	Sinsheim	10/4/13	10/4/14
UWT3D	Gatineau	5/1/14	4/30/15
	Raleigh	2/2/14	4/2/15
	Washington NMNH	3/15/13	3/31/15
VanGogh	Charlotte DP	4/25/14	4/24/15
	Peoria RM	**9/18/14**	**9/17/15**
Vulcania	Vulcania	2/22/02	
WATE	Katoomba	6/1/97	
WildOcea	Milwaukee	11/29/13	11/29/14
	Portland OMSI	1/15/14	1/15/15
WM	Denver CC Reg	6/1/14	9/30/14
	Louisville KSC	2/8/14	12/31/14
	Philadelphia FI	**4/12/14**	**1/1/15**
	Sioux Falls	3/1/14	1/31/15
WOTA	**Hutchinson**	**8/28/14**	**8/31/15**
	Parker	5/2/14	12/31/14
	Sudbury	3/6/14	3/31/15
WTP	Hastings	3/8/14	9/7/14
	Hutchinson	2/12/14	2/11/15
	Saint Augustine	1/3/14	1/2/15
	Saint Augustine	1/6/14	1/5/15
WTTR3D	Eilat Epic	9/1/12	9/30/14
	Sioux Falls	9/1/13	9/30/14
WWDPP3D	**Davenport Put**	**8/21/14**	**8/31/15**
	Philadelphia FI	7/1/14	12/31/14
	Portland OMSI	**8/22/14**	**8/22/15**
ZionCany	Zion	7/1/08	

September 2014 by Theater

Theater	Film	Open	Close
Aguascalientes	HidUniv	2/28/14	2/27/15
	JTTSP	**8/1/14**	**1/31/15**
Al Khobar	TOTIA	6/1/14	6/1/15
Albuquerque NMMNH		Jerusale	3/2/14
	12/31/14		
	MOTUW	1/2/14	1/1/15
Alexandria BA	CV	10/1/13	12/31/14
	MOTN	10/1/13	12/31/14
Amman	**Bugs**	**10/20/13**	**10/20/14**
Apple Valley Imx	IOLM	4/4/14	
Athens Eug	Everest	10/1/13	10/31/14
Atlanta FMNH	GWS	6/13/14	6/30/15
	HidUniv	9/6/13	9/5/14
	IOLM	4/4/14	
	JTTSP	1/24/14	1/13/15
Atlantic City	IOLM	4/4/14	
Auckland Sky	EarthWin	2/14	2/15
Austin TSHM	D-Day	5/1/14	12/31/14
	TOTIA	11/1/13	11/1/14
Baltimore MSC	Penguins	6/22/14	6/30/15
	TOTIA	2/1/14	2/1/15
Bangkok Par Maj	IOLM	5/29/14	
Bangkok Pin Maj	IOLM	5/29/14	
Bangkok Rat Maj	IOLM	5/29/14	
Baton Rouge LASM	DPTP	9/12	9/15
	DPTP	1/13	9/14
Beijing CFM	JTM	1/1/14	12/31/14
	Penguins	1/1/14	1/1/15
	Rescue	1/14	1/15
Beijing Dome CSTM	LivingSe	1/1/14	1/1/15
Berlin CS	G3DNW	4/20/14	10/19/15
	TOTIA	9/6/13	9/6/14
	TTA	9/6/13	9/6/14
Birmingham AL	IOLM	4/4/14	
	Jerusale	5/23/14	11/23/15
	TA	1/6/14	1/6/15
	TOTIA	11/5/13	11/5/14
Birmingham UK	GWS	9/24/13	12/31/14
	Penguins	11/1/13	10/31/14
	SpacJunk	1/1/12	1/1/15
	TOTIA	9/24/13	12/31/14
Bogota Mal	FOTB	4/1/13	2/1/15
Boston MOS	HumanBod	11/16/13	11/15/14
	Jerusale	9/20/13	9/19/14
	JTTSP	1/17/14	1/23/15
	RME	5/1/13	10/31/14
Boston NEA	IOLM	4/4/14	
	Penguins	5/24/13	1/1/15
Branson	GWS	3/1/14	3/1/15
	IOLM	4/4/14	
	Jerusale	3/1/14	6/2/15
	Ozarks	9/93	12/14
Budapest CC	G3DNW	4/24/14	4/23/15
	TTA	10/4/13	10/4/14
Calgary TS	FOTB	6/18/13	12/31/14
Chandigarh	**AIWC**	**9/5/14**	**9/4/15**
Chantilly	D-Day	5/23/14	12/31/14
	FightPil	12/10/04	7/15
	HidUniv	1/30/14	
Charlotte DP	D-Day	8/22/14	12/31/14

Theater	Film	Open	Close
	JTTSP	6/13/14	6/12/15
	VanGogh	4/25/14	4/24/15
Chattanooga TA	FOTB	10/5/12	10/1/14
	G3DNW	5/23/14	10/2/14
	JTTSP	3/7/14	3/6/15
Chicago Imx	GWS	10/4/13	10/4/14
	IOLM	4/4/14	
	TA	**9/12/14**	**9/12/15**
Chicago MSI	D-Day	5/23/14	12/31/14
Cincinnati MC	FOTB	2/14/13	6/20/15
	HidUniv	6/13/14	10/12/14
	JTTSP	1/17/14	1/16/15
Cleveland	FOTB	11/27/13	11/26/14
	IOLM	4/4/14	
	JTTSP	5/23/14	5/22/15
Columbus COSI	GWS	6/1/14	8/1/15
	TOTIA	**9/15/14**	**5/31/15**
Columbus GA NIM	D-Day	5/23/14	12/31/14
	IOLM	4/4/14	
	Jerusale	10/18/13	10/17/14
Copenhagen	**Bugs**	**3/1/13**	**3/31/15**
	D-Day	4/7/14	12/31/14
	G3DNW	2/8/14	2/7/15
	TOTIA	12/12/13	12/12/14
	TTA	12/12/13	12/12/14
Corpus Christi Lex	FightPil	5/12/12	7/15
Dallas PMNS	**Bugs**	**8/20/13**	**8/13/15**
	FOTB	5/28/14	10/31/14
	G3DNW	9/1/14	5/31/15
	MOTUW	11/1/13	10/31/14
	TOTIA	11/15/13	11/15/14
Davenport Put	Alps	2/22/14	2/22/15
	Jerusale	11/8/13	10/31/14
	L&C	2/22/14	2/22/15
	LastReef	2/1/13	2/1/15
	MOTUW	2/1/14	2/1/15
	Rescue	6/24/12	3/31/15
	SeaMonst	2/22/14	2/22/15
	TOTIA	2/1/14	2/1/15
	WWDPP3D	**8/21/14**	**8/31/15**
Dayton	D-Day	5/24/14	12/31/14
	FightPil	3/1/13	6/30/15
	HidUniv	5/1/14	4/30/15
Dearborn THF	D-Day	3/28/14	12/31/14
	FOTB	2/18/13	6/12/15
	Jerusale	2/8/14	2/7/15
	Penguins	4/18/14	4/17/15
Denver CC Reg	WM	6/1/14	9/30/14
Denver MNS	D-Day	5/24/14	12/31/14
	IOLM	6/6/14	
	Jerusale	2/14/14	2/13/15
	JTTSP	2/14/14	2/13/15
	MOTUW	11/1/13	10/31/14
Des Moines	FOTB	7/1/13	9/5/14
	GWS	6/6/14	12/31/15
	IOLM	4/4/14	
Detroit MSC	JTTSP	6/14/14	6/13/15
	MOTGL	12/26/12	12/31/14
	TOTIA	**9/26/14**	**9/26/15**
Dongguan STM	Rescue	3/14/14	2/28/15
Edmonton TWS	Bugs	12/26/13	12/31/14
	D-Day	5/23/14	12/31/14
	FlyMons	12/26/13	12/12/14
	FON	12/26/13	12/31/14
	FOTB	12/26/13	12/31/14
	IOLM	4/4/14	
	Jerusale	12/26/13	12/31/14
	Meerkats	12/26/13	12/31/14
	SeaMonst	12/26/13	12/31/14

Theater	Film	Open	Close
Eilat Epic	WTTR3D	9/1/12	9/30/14
Erie	GWS	6/6/14	6/30/15
	MOTGL	1/1/14	12/31/14
	MOTUW	3/14/14	3/13/15
	TA	3/14/13	9/15/14
	TOTIA	10/4/13	10/4/14
Fort Lauderdale	FOTB	2/8/13	2/7/15
	IOLM	4/4/14	
	JTTSP	1/17/14	1/16/15
Fort Worth	IOLM	4/4/14	
Galveston	**G3DNW**	**5/24/14**	**12/31/14**
	GWS	6/28/14	6/30/15
	JTTSP	2/14/14	2/13/15
	Penguins	**3/4/14**	**12/31/14**
	TOTIA	11/15/13	11/15/14
Garden City	Jerusale	9/28/13	9/27/14
Garza Garcia	G3DNW	3/14/14	9/21/14
	Penguins	6/12/14	12/12/14
Gatineau	D-Day	4/4/14	12/31/14
	FOTB	10/5/12	10/4/14
	GCA	5/1/13	3/30/15
	Jerusale	9/27/13	9/26/14
	Kenya	9/27/13	3/31/15
	Penguins	12/20/13	12/19/14
	UWT3D	5/1/14	4/30/15
Glasgow	HidUniv	5/2/14	5/1/15
Grand Canyon DCI	GC	11/1/99	12/14
Grand Rapids Cel	Jerusale	10/18/13	12/31/14
	MOTGL	10/1/12	12/31/14
	TTA	10/4/13	10/4/14
Greensboro	FOTB	6/1/13	1/9/15
Guangzhou MoW	FOTB	9/15/12	9/14/14
	SpacJunk	5/1/13	10/31/14
Guayaquil	Dragons	5/1/14	5/5/15
	EarthWin	3/14	2/15
	G3DNW	4/20/14	4/19/15
Hague	Jerusale	3/31/14	3/30/15
	JTTSP	7/1/14	6/30/15
Hamaoka	Penguins	8/1/14	9/30/14
Hampton VASC	D-Day	5/23/14	12/31/14
	FOTB	3/29/13	12/31/14
	HidUniv	10/12/13	10/11/14
	IOLM	4/4/14	
Harrisburg	FOTB	2/1/13	1/31/15
	JTTSP	1/24/14	1/23/15
	TOTIA	5/29/14	5/31/15
Hartberg	Amazon	10/1/13	12/31/14
	CRA	10/1/13	12/31/14
	DIA	10/1/13	12/31/14
	Everest	10/1/13	12/31/14
	LivingSe	10/1/13	12/31/14
Hartford CSC	**Animalop**	**4/12/14**	**9/30/14**
	LastReef	3/1/13	9/1/14
Hastings	FOTB	3/17/13	6/12/15
	Jerusale	11/7/13	11/6/14
	MOTUW	6/3/14	6/2/15
	SpacJunk	9/13/13	
	TA	1/15/14	6/30/15
	TOTIA	2/1/13	6/30/15
	WTP	3/8/14	9/7/14
Hat Yai Maj	IOLM	5/29/14	
Hong Kong SM	FOTB	5/1/14	10/1/14
	HidUniv	7/1/14	12/31/14
	TOTIA	9/1/13	9/1/14
Houston MNS	D-Day	5/23/14	12/31/14
	G3DNW	2/15/14	12/31/14
	GWS	8/2/13	7/31/15
	Jerusale	10/4/13	10/1/14
	TOTIA	1/25/13	6/30/15

Theater	Film	Open	Close
Huntsville USSRC	D-Day	4/11/14	12/31/14
	FightPil	7/1/13	7/1/15
Hutchinson	D-Day	4/21/14	12/31/14
	GWS	5/1/14	5/31/15
	Jerusale	9/20/13	9/1/14
	LastReef	10/5/12	9/30/14
	TOTIA	3/1/13	6/30/15
	WOTA	**8/28/14**	**8/31/15**
	WTP	2/12/14	2/11/15
Indianapolis Imx	D-Day	5/9/14	12/31/14
	IOLM	4/4/14	
	LastReef	10/4/13	10/4/14
	Penguins	6/27/14	12/26/14
	TOTIA	11/15/13	11/15/14
Jersey City	DPTP	10/13	4/15
	G3DNW	7/4/14	1/3/15
	GWS	10/4/13	10/4/14
	IOLM	4/4/14	
Kansas City Sci	TA	4/5/13	10/5/14
Karlsruhe	G3DNW	4/24/14	9/30/15
Katoomba	WATE	6/1/97	
Katowice CC	AfricAdv	10/4/13	10/3/14
	G3DNW	6/18/14	9/18/15
Killeen	DPTP	5/12	5/15
	DPTP	1/13	12/14
Kolkata SC	Greece	1/15/14	1/14/15
Koriyama	DPTP	11/13	11/14
Krakow CC	AfricAdv	10/4/13	10/3/14
	G3DNW	6/18/14	9/18/15
Kuwait SCK	Animalop	9/6/13	9/6/14
	FMTTM	4/17/14	10/15/14
	GWS	10/15/13	10/15/14
	JTM	10/11	9/14
	MOTUW	1/27/14	2/1/15
	Penguins	8/9/13	11/8/14
	TTA	10/4/13	10/4/14
La Coruna	LOF	12/1/13	12/1/14
Lansing Cel	MOTGL	10/1/12	12/31/14
Las Palmas	LastReef	3/1/13	9/1/14
	LOF	3/15/13	2/28/15
Lehi	D-Day	5/23/14	12/31/14
	GWS	9/6/13	9/3/14
	Jerusale	10/18/13	10/17/14
	MOTUW	12/20/13	12/19/14
	TOTIA	6/20/14	5/31/15
Lodz CC	AfricAdv	10/4/13	10/3/14
	G3DNW	6/18/14	9/18/15
London BFI	**Bugs**	**9/1/14**	**9/30/15**
	Jerusale	1/1/14	12/31/14
	Penguins	9/6/13	9/5/14
Los Angeles CSC	IOLM	4/4/14	
Louisville KSC	D-Day	5/23/14	12/31/14
	DPTP	6/14	6/15
	LastReef	2/8/14	1/9/15
	TA	2/8/14	1/10/15
	TOTIA	11/28/13	12/31/14
	TOTIA	2/8/14	11/28/14
	WM	2/8/14	12/31/14
Lubbock SS	D-Day	5/1/14	12/31/14
	DPTP	1/14	12/14
	HidUniv	9/12/14	3/11/15
	Jerusale	10/11/13	9/30/14
Lucerne	G3DNW	6/5/14	6/4/15
	Kenya	9/1/13	9/1/14
	LastReef	6/7/13	
	Penguins	3/14/14	3/13/15
Lucknow	ToFly	5/1/14	11/30/14
McMinnville	D-Day	5/23/14	12/31/14
	FightPil	3/23/12	7/1/15

Theater	Film	Open	Close
	Jerusale	9/27/13	9/26/14
	LOF	3/23/12	6/18/15
	Rescue	6/1/12	5/31/15
Melbourne MV	**Bugs**	**9/1/14**	**9/30/15**
	FOTB	3/21/13	3/20/15
	GWS	12/31/13	12/31/14
	IOLM	6/19/14	
	Jerusale	4/1/14	4/30/15
	MOTUW	3/24/14	3/24/15
	Penguins	9/1/14	10/18/14
Memphis Pink	FOTB	3/1/14	5/22/15
	Jerusale	4/12/14	5/22/15
	TA	3/8/14	3/8/15
Mexicali	Arabia3D	3/28/14	3/27/15
Milwaukee	WildOcea	11/29/13	11/29/14
Mobile	FOTB	1/14/14	8/31/15
	Jerusale	9/1/14	1/31/15
	SpacJunk	4/1/14	10/31/14
Montreal SC	G3DNW	2/10/14	2/9/15
	IOLM	4/28/14	
	TOTIA	9/6/13	9/6/14
Moscow BFC	**G3DNW**	**9/1/14**	**8/31/15**
	TOTIA	10/15/13	10/31/14
Mumbai	ToFly	6/1/14	12/31/14
New Delhi ICC	ND		
New Orleans	D-Day	9/1/14	12/31/14
	GWS	5/24/13	9/30/14
	HaunCast	9/15/13	11/15/14
	IOLM	4/4/14	
	Kenya	5/30/14	12/31/14
New York AMNH	GWS	7/7/14	1/7/15
New York Emp AMC	IOLM	4/4/14	
Niagara Can DCI	Niagara	7/1/86	
Niagara NY DCI	Niagara	5/1/07	
Norwalk	GWS	10/4/13	10/4/14
	IOLM	4/4/14	
	JTTSP	7/1/14	10/8/15
Oklahoma City SMO	Dolphins	3/7/14	9/1/14
Omaha Zoo	IOLM	4/4/14	
	Penguins	8/26/14	7/31/15
Orlando SC	FOTB	3/1/14	2/28/15
	G3DNW	7/5/14	1/14/15
	MOTUW	11/1/13	11/30/14
	Penguins	9/4/13	9/13/14
	TOTIA	**10/4/13**	**8/31/15**
Paris Geo	D-Day	4/2/14	12/31/15
	GCA	7/1/14	6/30/15
	Jerusale	10/15/13	10/14/14
	JTTSP	5/16/14	5/15/15
	TTA	10/4/13	10/4/14
Parker	TOTIA	10/4/13	10/4/14
	WOTA	5/2/14	12/31/14
Penrith	FMTTM	7/1/14	9/7/14
	Rheged	7/1/00	
Pensacola NAM	FightPil	6/8/11	7/15
	IOLM	4/4/14	
	MOF	11/8/96	
Peoria RM	GWS	7/1/14	7/1/15
	LastReef	2/1/14	10/31/14
	VanGogh	**9/18/14**	**9/17/15**
Philadelphia FI	GWS	7/1/14	7/1/15
	ROF	10/1/13	9/30/14
	TOTIA	1/1/14	12/31/14
	WM	**4/12/14**	**1/1/15**
	WWDPP3D	7/1/14	12/31/14
Phoenix ASC	**GWS**	**9/1/14**	**9/1/15**
	LastReef	1/18/14	1/18/15
	Penguins	11/22/13	11/21/14
Pittsburgh CSC	FON	6/1/13	12/31/14
	FOTB	3/15/13	12/31/14
	GWS	6/13/14	6/30/15
	Jerusale	3/7/14	3/6/15
	MOTUW	1/2/14	1/1/15
Poitiers Imax	Everest	5/31/14	1/31/15
Port of Spain	JTTSP	2/6/14	2/5/15
Portage Cel	MOTGL	10/1/12	12/31/14
Portland OMSI	MOTUW	11/29/13	11/17/14
	Mummies	1/1/14	1/1/15
	WildOcea	1/15/14	1/15/15
	WWDPP3D	**8/22/14**	**8/22/15**
Portland OMSI I	GWS	11/29/13	11/29/14
Poznan CC	AfricAdv	10/4/13	10/3/14
	G3DNW	6/18/14	9/18/15
Prague CC	G3DNW	5/22/14	5/21/15
Puebla	JTTSP	2/14/14	2/13/15
Quebec	IOLM	4/4/14	
	LastReef	10/15/12	10/4/14
	TOTIA	9/6/13	9/6/14
Raleigh	D-Day	5/23/14	12/31/14
	FOTB	10/19/12	6/30/15
	IOLM	4/4/14	
	Jerusale	2/21/14	2/20/15
	JTTSP	12/21/13	12/20/14
	MOTUW	11/1/13	10/31/14
	UWT3D	2/2/14	4/2/15
Regina	IOLM	4/4/14	
Richmond SMV	GWS	3/15/14	3/15/15
Sacramento Imx	FOTB	8/13/13	6/30/15
	IOLM	4/4/14	
Saint Augustine	D-Day	5/23/14	12/31/14
	FOTB	1/18/13	12/31/14
	GWS	8/9/13	9/8/15
	IOLM	4/4/14	
	Jerusale	2/28/14	2/27/15
	JTTSP	8/1/13	7/31/15
	WTP	1/3/14	1/2/15
	WTP	1/6/14	1/5/15
Saint Félicien	TOTIA	5/1/14	5/1/15
Saint Louis SC	D-Day	4/25/14	12/31/14
	IOLM	5/23/14	
	Jerusale	10/4/13	9/27/14
	TOTIA	1/15/14	1/15/15
Salt Lake City Clark	FOTB	2/8/13	10/9/14
	HidUniv	7/18/14	7/17/15
	IOLM	4/4/14	4/3/15
	Jerusale	**11/22/13**	**1/1/15**
San Antonio 2D AMC		Alamo	
San Antonio 3D AMC		LastReef	10/4/13
	10/4/14		
	TTA	10/4/13	10/4/14
San Diego RHF	Alaska	3/14	9/14
	DS3D	11/13	10/14
	FOTB	10/12/12	6/30/15
	GCA	4/14	9/14
	HidUniv	7/4/14	7/3/15
	JTTSP	3/14	9/14
	MOTUW	11/8/13	10/31/14
	Mummies	6/1/14	6/30/15
San Jose Tech	FOTB	2/9/13	6/30/15
	HidUniv	9/7/13	9/6/14
	IOLM	4/4/14	
	JTTSP	1/11/14	6/30/15
San Simeon DCI	HCBTD	8/17/96	
Seattle PSC 1	**GWS**	**9/19/14**	**9/19/16**
Seattle PSC 2	D-Day	3/29/14	12/31/14
	FightPil	6/14/13	6/14/15
	FOTB	10/19/12	9/14
	HidUniv	1/10/14	1/9/15
	IOLM	4/4/14	
	Jerusale	9/27/13	9/26/14
	JTTSP	1/24/14	1/23/15
	TOTIA	10/4/13	10/4/14
Seoul 63	G3DNW	7/25/14	11/24/14
	Penguins	7/21/14	11/20/14
	TOTIA	9/1/13	12/31/14
Shanghai Dome STM	GP	8/31/14	8/30/15
Shreveport	IOLM	4/4/14	
	TTA	10/4/13	10/4/14
Singapore DC	D-Day	4/1/14	12/31/14
Sinsheim	TTA	10/4/13	10/4/14
Sioux Falls	D-Day	5/1/14	12/31/14
	DPTP	4/14	12/14
	GWS	9/1/13	9/1/14
	LastReef	10/1/12	10/10/14
	TinyGian	**9/1/14**	**9/1/15**
	WM	3/1/14	1/31/15
	WTTR3D	9/1/13	9/30/14
Speyer Dome	Jerusale	12/12/13	12/11/14
Spokane RP	HidUniv	3/7/14	9/30/14
	IOLM	4/4/14	
	Kenya	3/1/14	12/31/14
	TOTIA	5/15/14	5/15/15
Stockholm	FlyMons	5/19/13	12/31/14
	G3DNW	9/30/14	8/31/15
	HidUniv	9/15/13	12/31/14
	HumanBod	1/1/12	12/31/14
	JTTSP	2/14/14	2/13/15
	TOTIA	11/29/13	11/29/14
Sudbury	FOTB	6/17/13	7/30/15
	IOLM	4/4/14	
	Jerusale	4/19/14	4/13/15
	WOTA	3/6/14	3/31/15
Suzhou SCAC	FOTB	3/31/14	3/31/15
Sydney WBS	**Bugs**	**8/6/14**	**8/6/15**
	D-Day	9/4/14	12/31/14
	DinoAliv	12/30/13	12/30/14
	GWS	12/30/13	12/30/14
	Jerusale	2/1/14	1/31/15
	MOTUW	2/14/14	2/15/15
Syracuse MOST	IOLM	4/4/14	
Taichung NMNS	SAA	7/1/14	6/30/15
Taipei AM	DPTP	9/13	9/14
Taipei MCRC	Sharks3D	1/1/14	12/31/14
Tallahassee CLC	DPTP	9/12	6/15
	FOTB	1/18/13	12/31/14
	GWS	6/15/13	1/17/15
	HidUniv	2/14/14	2/13/15
	IOLM	4/4/14	
	LastReef	1/17/14	1/17/15
	SpacJunk	2/10/12	3/18/15
Tampa MOSI	DinoAliv	2/7/14	2/4/15
	FOTB	2/8/13	6/30/15
	GWS	5/24/13	9/30/14
	HidUniv	10/25/13	10/24/14
	IOLM	4/4/14	
Tijuana	TOTIA	11/28/13	11/28/14
Toronto OSC	FOTB	4/8/13	10/31/14
	GWS	10/4/13	10/4/14
	Jerusale	3/7/14	12/31/14
Toulouse CDE	HidUniv	2/1/14	1/31/15
Valencia Spn	HidUniv	4/1/14	3/31/15
	MOTN	1/1/12	12/31/14
Vancouver TWS	Bugs	3/11/06	6/30/15
	FOTB	3/6/13	12/31/14
	JTTSP	5/17/14	
Victoria DCI	D-Day	3/21/14	12/31/14

Theater	Film	Open	Close
	FOTB	4/5/13	6/30/15
	GWS	1/14/14	1/14/15
	HidUniv	10/25/13	10/24/14
	IOLM	5/16/14	
	TOTIA	8/30/13	5/31/15
Virginia Beach AMSC		GWS	5/29/14
	5/31/15		

Theater	Film	Open	Close
Vulcania	EarthWin	3/14	2/15
	Vulcania	2/22/02	
Warsaw CC	AfricAdv	10/4/13	10/3/14
	G3DNW	6/18/14	9/18/15
Washington NASM	D-Day	5/23/14	12/31/14
	HidUniv	1/30/14	
	ToFly	7/1/76	

Theater	Film	Open	Close
Washington NMNH	FOTB	10/5/12	9/30/14
	IOLM	4/4/14	
	L&C	1/1/13	12/31/14
	TOTIA	10/18/13	10/31/14
	UWT3D	3/15/13	3/31/15
Yellowstone	TOTIA	5/1/14	5/31/15
Zion	ZionCany	7/1/08	

Key to Film Abbreviations

Film	Title	Year		Dist
AfricAdv	African Adventure 3D	2007	3D	nWP
AIWC	Adventures in Wild California	2000		MFF
Alamo	Alamo: The Price of Freedom	1988		MFF
Alaska	Alaska: Spirit of the Wild	1997		HMNS
Alps	Alps: Giants of Nature, The	2007		NGD
Amazon	Amazon	1997		MFF
Animalop	Animalopolis	2008	3D	K2
Arabia3D	Arabia 3D	2010	3D	MFF
Bugs	Bugs!	2003	3D	SKF
CRA	Coral Reef Adventure	2003		MFF
CV	Cosmic Voyage	1996		IMAX
D-Day	D-Day: Normandy 1944	2014	3D	3DED
DIA	Dream is Alive, The	1985		IMAX
DinoAliv	Dinosaurs Alive	2007	3D	GSF
Dolphins	Dolphins	2000		MFF
DPTP	Dinosaur Passage to Pangaea	2011	3D	CGI
Dragons	Dragons:	2013	3D	B&D
DS3D	Deep Sea 3D	2006	3D	IMAX
EarthWin	Earth Wins, The	2013		HFL
Everest	Everest	1998		MFF
FightPil	Fighter Pilot: Operation Red Flag	2004	3D	K2
FlyMons	Flying Monsters 3D	2011	3D	NGD
FMTTM	Fly Me to the Moon	2008	3D	nWP
FON	Forces of Nature	2004		NGD
FOTB	Flight of the Butterflies	2012	3D	SKF
G3DNW	Galapagos 3D: Nature's Wonderland	2014	3D	nWP
GC	Grand Canyon: The Hidden Secrets	1985		NGD
GCA	Grand Canyon Adventure	2008	3D	MFF
GP	Greatest Places, The	1998		MFF
Greece	Greece: Secrets of the Past	2006		MFF
GWS	Great White Shark	2013	3D	GSF
HaunCast	Haunted Castle	2001	3D	nWP
HCBTD	Hearst Castle: Building the Dream	1996		NGD
HidUniv	Hidden Universe	2013	3D	MFF
HumanBod	Human Body, The	2001		NGD
IOLM	Island of Lemurs: Madagascar	2014	3D	IMAX
Jerusale	Jerusalem	2013	3D	NGD
JTM	Journey to Mecca	2009		SKF
JTTSP	Journey to the South Pacific	2013	3D	MFF
Kenya	Kenya 3D: Animal Kingdom	2013	3D	3DED
L&C	Lewis & Clark: Great Journey West	2002		NGD
LastReef	Last Reef, The	2012	3D	GSF
LivingSe	Living Sea, The	1994		MFF
LOF	Legends of Flight	2010	3D	K2
Meerkats	Meerkats 3D	2012	3D	NGD
MOF	Magic of Flight, The	1997		MFF
MOTGL	Mysteries of the Great Lakes	2008		SN
MOTN	Mystery of the Nile	2005		MFF
MOTUW	Mysteries of the Unseen World	2013	3D	NGD
Mummies	Mummies: Secrets of the Pharaohs	2007		GSF
ND	Neelkanth Darshan	2005		unk

Film	Title	Year		Dist
Niagara	Niagara: Miracles, Myths, and Magic	1987		NGD
Ozarks	Ozarks: Legacy and Legend	1993		IMAX
Penguins	Penguins 3D	2013	3D	nWP
Rescue	Rescue 3D	2011	3D	K2
Rheged	Rheged: The Lost Kingdom	2000		unk
RME	Rocky Mountain Express	2011		SLC
ROF	Ring of Fire	1991		MFF
SAA	Shackleton's Antarctic Adventure	2001		NGD
SeaMonst	Sea Monsters: A Prehistoric Adventure	2007		NGD
Sharks3D	Sharks 3D	2004	3D	3DED
SpacJunk	Space Junk	2012	3D	K2
TA	Tornado Alley	2011	3D	GSF
TinyGian	Tiny Giants 3D	2014	3D	GSF
ToFly	To Fly!	1976		MFF
TOTIA	Titans of the Ice Age	2013	3D	GSF
TTA	To the Arctic	2012	3D	IMAX
UWT3D	Ultimate Wave Tahiti 3D, The	2010	3D	K2
VanGogh	Van Gogh: Brush with Genius	2009		MFF
Vulcania	Vulcania	2002		unk
WATE	Wild Australia: The Edge	1997		MSI
WildOcea	Wild Ocean	2008	3D	GSF
WM	Watermelon Magic	2013	3D	B&D
WOTA	Wonders of the Arctic	2014	3D	GSF
WTP	We the People	2013		ISP
WTTR3D	Waking the T-Rex: The Story of Sue 3D	2010	3D	GSF
WWDPP3D	Walking With Dinosaurs3D	2014	3D	GSF
ZionCany	Zion Canyon	1994		K2

September 2014 Bookings Count

#	Film	#	Film	#	Film	#	Film
46	IOLM	4	Kenya	2	LivingSe	1	GC
38	TOTIA	4	Rescue	2	MOTN	1	GP
37	FOTB	4	WM	2	Mummies	1	Greece
34	Jerusale	4	WTP	2	Niagara	1	HaunCast
32	GWS	3	EarthWin	2	SeaMonst	1	HCBTD
31	D-Day	3	Everest	2	VanGogh	1	Meerkats
24	JTTSP	3	GCA	2	WildOcea	1	MOF
23	G3DNW	3	LOF	2	WTTR3D	1	ND
21	HidUniv	3	ToFly	1	AIWC	1	Ozarks
18	Penguins	3	UWT3D	1	Alamo	1	Rheged
15	MOTUW	3	WOTA	1	Alaska	1	RME
13	LastReef	3	WWDPP3D	1	Alps	1	ROF
11	DPTP	2	Animalop	1	Amazon	1	SAA
9	TTA	2	DinoAliv	1	Arabia3D	1	Sharks3D
8	Bugs	2	FlyMons	1	CRA	1	TinyGian
7	FightPil	2	FMTTM	1	CV	1	Vulcania
7	TA	2	FON	1	DIA	1	WATE
5	AfricAdv	2	HumanBod	1	Dolphins	1	ZionCany
5	MOTGL	2	JTM	1	Dragons		
5	SpacJunk	2	L&C	1	DS3D		

Directory of Organizations Mentioned in this Issue of LF Examiner

Distributors' abbreviations are listed in **bold.**

3D Entertainment Distribution Ltd. **3DED**
Ibex House 61-65 Baker Street
Weybridge, Surrey KT13 8AH UNITED KINGDOM
Tel: +44 20-7681-2357
Fax: +44 20-7681-2357
www.3DEfilms.com

3D Entertainment Films Ltd.
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Weybridge, Surrey KT13 8AH UNITED KINGDOM
Tel: +44 20-7681-2357
Fax: +44 20-7681-2357
www.3DEfilms.com

AMC Entertainment Inc.
11500 Ash St.
Leawood, KS 66211-7804 USA
Tel: 816-221-4000
Fax: 816-480-4617
www.amctheatres.com/

AMC Universal Citywalk Stadium 19 & IMAX
100 Universal City Plaza
Universal City, CA 91608 USA
Tel: 818-760-8100
www.amctheatres.com/

Arane Productions
31/33 rue Madame de Sanzillon
Clichy, 92110 FRANCE
Tel: +33-1 55 21 83 70
Fax: +33-1 55-21-83-79
www.gulliverlab.com

Atlantic Productions
Brook Green House
4 Rowan Road, Hammersmith
London, W6 7DU UNITED KINGDOM
Tel: +44 20 8735 9300
Fax: +44 20 8735 9333
www.atlanticproductions.co.uk

Barco NV
Noordlaan 5 - Industriezone
Kuurne, B-8520 BELGIUM
Tel: +32 56 36 8211
Fax: +32 56 36 8486
www.edutainment.barco.com

BBC Earth
Media Centre, 201 Wood Lane
2nd Floor, MC2C6
London, W12 7TQ UNITED KINGDOM
http://bbcearth.com/

Bengbu Wanda & IMAX
4th Fl., No. 4399 Donghai St.
Bengshan District
Bengbu, 230000 CHINA
Tel: +86-552-3138666
www.wandafilm.com/

BIG & Digital **B&D**
2900 Sunridge Heights Pkwy., #1218
Henderson, NV 89052 USA
Tel: 502-212-1559
http://biganddigital.com/

Big Films, Inc. **BFI**
1066 Boucher Crescent
Manotick, ON K4M 1B3 CANADA
Tel: 613-692-9856
Fax: 613-692-9857
www.bigfilms.ca

Bullock Texas State History Museum
1800 N Congress Avenue
Austin, TX 78701 USA
Tel: 512-936-4600
Fax: 512-475-3366
www.thestoryoftexas.com/

California Science Center
700 Exposition Park Drive
Los Angeles, CA 90037-1210 USA
Tel: 213-744-7400
Fax: 213-744-2034
www.californiasciencecenter.org

Canadian Museum of History
100 Laurier Street
Gatineau, QC K1A 0M8 CANADA
Tel: 819-776-7021
Fax: 819-776-7122
www.civilization.ca/imax/home/index_e.asp

CGV Changsha & IMAX
Changsha, CHINA
www.cgv.co.kr/

CGV Ningbo Cultural Square & IMAX
4th Fl, Cultural Sq
1888 Ningchuan Road Jiangdong District
Ningbo, Zhejiang Prov. 315040 CHINA
Tel: +86-574-87033588
www.cgv.co.kr/

CGV Shenyang Richgate IMAX
4th Fl., NO.168 Harbin St
Shenhe Dist.
Shenyang, 110000 CHINA
www.cgv.co.kr/

Changchun Kuancheng Wanda & IMAX
No.3366 N. Renmin St.
Kuangcheng District
Changchun, 130000 CHINA
www.wandafilm.com/

Changsha Kaifu Wanda & IMAX
5th/6th Fl, Entertainment Bldg
Wanda Plaza, Mid Xiangjiang Rd
Changsha, 410000 CHINA
Tel: +86-731 88955988
www.wandafilm.com/

Chengdu Bravo Shuangliu & IMAX
No.177, Baiyun Street
Shuangliu Town
Chengdu, 610299 CHINA

Chengdu CGV & IMAX
4th Fl., No.183
Jiaoda District, Jinniu District
Chengdu, 610000 CHINA
Tel: +86-28-69185281
www.cgv.co.kr/

Chengdu Huanqiu Stellar & IMAX
4th Fl, Huanqiu Mall
No.1700 North Tianfu Rd
Chengdu, 610017 CHINA

Chengdu Lumiere & IMAX
5th Fl, No. 21 Rongbei Business St
Jinnui Dist.
Chengdu, 610000 CHINA
Tel: +86-28-85053141
www.lumiai.com/

Chengdu UA IFC & IMAX
6th fl, NO. 1 Hongxing Rd
Jinjiang Dist
Chengdu, Sichuan Prov. 610021 CHINA
www.uacinemas.com/cn

Chenzhou Wanda & IMAX
5th Fl., Shengyuan Times Plaza
Bayi Road
Chenzhou, 423000 CHINA
www.wandafilm.com/

Christie Digital Systems USA, Inc.
10550 Camden Drive
Cypress, CA 90630 USA
Tel: 714-236-8610
Fax: 714-229-7128
www.christiedigital.com

Cine Grand Century & IMAX
Level 4, Grand Century Place
193 Prince Edward Road West, Monkok Kowloon
Hong Kong, 3104 1721 CHINA

Cinema Development Company
3363 Enterprise Avenue
Hayward, CA 94545 USA
Tel: 510-783-7028
Fax: 510-783-7029
www.cinemadevelopmentcompany.com

Cinema Group, Inc. **CGI**
464 S. Ranch Drive
Alpine, UT 84004 USA
Tel: 801-772-0860

Cinemark Holdings, Inc.
3900 Dallas Parkway South, Suite 500
Plano, TX 75093 USA
Tel: 972-665-1000
www.cinemark.com

Cinematheque Quebecoise
335, De Maisonneuve Blvd East
Montreal, QC H2X 1K1 CANADA
Tel: 514-842-9763
Fax: 514-842-1816
www.cinematheque.qc.ca

Cinepolis
Guillermo Gonzalez Camarena 1600- 4B
Fracc. Ciudad
Santa Fe, DF 01210 MEXICO
Tel: 525-85-03-55-34
Fax: 525-85-03-55-12
www.cinepolis.com.mx/

Ciudad De Las Artes Y De Las Ciencias, S.A.
Calle Arzobisop Mayoral 14-2
Valencia, 46002 SPAIN
Tel: +34-6-352-5507
Fax: +34-6-352-6023

Columbia Pictures **COL**
10202 W. Washington Blvd.
Culver City, CA 90232 USA
www.sonypictures.com/

D3D Cinema
990 Grove St., Suite 200
Evanston, IL 60201 USA
Tel: 847-475-9140
Fax: 847-475-9145
www.d3dcinema.com/

Dalian Gaoxin Wanda & IMAX
No.500, Huangpu Rd
Gaoxin District
Dalian, 116021 CHINA
Tel: +86-411-39983999
www.wandafilm.com/

Dandong Wanda & IMAX
4th Floor, No.298 Jinshan Street
Zhenxin District
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SHORTS

Ferguson's *Polar Life* restored

As part of the observation of the coming 50th anniversary of **Expo '67** in Montreal, ***Polar Life***, a pioneering multi-image film by **Imax** co-founder **Graeme Ferguson**, has been restored and digitized by the **National Film Board of Canada**. For about three weeks, starting in October, the restored film will be screened in a special installation in Montreal that simulates the original rotating theater experience.

Polar Life combines archival material with original 35mm documentary footage shot by Ferguson to paint a complex portrait of the Inuit in Canada and Alaska, as well as the northern peoples of Lapland and Siberia. Located inside the Expo's "Man and the Polar Regions" pavilion, the 18-minnute experience was screened in a circular theater ringed by eleven fixed screens. A huge turntable in the center was partitioned into four separate seating areas, each segment viewing two or three of the continuously running screens at a time. Because of its unusual presentation format, the film has not been seen anywhere since the end of the fair.

Ferguson and his son, **Munro Ferguson**, a filmmaker in his own right, were directly involved in the restoration. Graeme Ferguson tells *LFX:*

"Absolutely by luck, the people at the **Cinémathèque Québécoise** in Montreal opened a box they had never looked in and found the intermediates of ten of the eleven reels of the Polar film. Nobody knew they existed. Because intermediates don't fade as badly as prints, we had an excellent source for the restoration. The negative had been lost, and we had some very faded prints which we thought we were going to use. But once we got a hold of that film intermediate, boy, were we lucky."

The NFB made 4K scans of each of the 35mm IPs, using a faded print as the source for the one missing reel. Ferguson says that the scanned footage from the IPs had "better color timing than we ever had on the original prints."

From Oct. 9 to Nov. 2, the Cinémathèque will present *Polar Life* in a special installation featuring a large curved screen that covers a 90-degree arc. The film images, projected by three digital projectors with edge-blending, will slowly move horizontally across the screen, recreating the rotation of the audience platform in the Expo theater.

For more information, visit www.cinematheque.qc.ca.

The IMAX digital camera is based on Vision Research's Phantom 65.

GSCA's 2015 conference sites

The **Giant Screen Cinema Association** has announced the locations of its 2015 meetings. The Film Expo and Filmmaker Symposium will be held in Los Angeles in early March, with screenings at the **AMC Universal Citywalk IMAX**. The fall conference and trade show will be held in San Francisco in September, with the **AMC Metreon IMAX** as host theater. It will be the first GS industry meeting to be held in the city. Dome Day will be at the **Tech Museum** in San Jose, about 60 miles (100 kilometers) away. Dates and other details will be announced soon and posted at giantscreencinema.com.

IMAX digital camera unveiled

In June, **Imax Corporation** released details and images of its integrated 4K digital 3D camera, which was used to shoot portions of ***Flight of the Butterflies***, ***Transformers: Age of Extinction***, and ***Island of Lemurs: Madagascar***. Unlike most other digital 3D systems, which bolt two separate cameras together in a cumbersome beam-splitter rig, the IMAX camera is a single box with a modular lens set. The camera's body is 19x12x8 inches (48x30x20 cm) and its weight with lens and cinemags is 38 pounds (17.3 kilos).

It uses modular prime lens sets that enable quick lens changes without realignment and are interchangeable with the sets used on the company's Solido and 30-perf 3D film cameras. Lens sets in seven focal lengths have been designed and assembled by Imax's camera department. The interaxial (the distance between the lenses) is adjustable between 1.8 and 2.9 inches (46 and 73mm), depending on the focal length, and the sensors have an adjustable interaxial of 2.0–3.5 inches (51–90mm).

The system is based on **Vision Research**'s Phantom 65 camera, which was introduced in 2005 and uses a 65mm sensor (measured diagonally), with a native resolution of 4096x2440 pixels. It can shoot at up to 141 fps at that resolution, and faster at lower resolutions. Imax contracted with Vision Research to develop a custom remote sensor version specifically for the IMAX digital camera, and Imax has "tailored certain aspects...to further improve performance," according to an Imax spokesperson. The company declined to provide details about these enhancements, citing "the proprietary nature of the technology."

Apart from the prototype that was used on ***Born to be Wild***, two production models of the digital camera have been produced, and more are being built. (The company says it is also building new film cameras to meet demand from filmmakers.)

Imax Corporation

The Maze Runner in Barco Escape

Twentieth Century Fox's ***The Maze Runner***, an adaptation of the best-selling sci-fi novel of the same name, will be

*(see **SHORTS** on page 15)*